# VOGUE

60c

MARCH 15

## Paris Copies– U.S.A. Coast to Coast

H. M. The Queen Mother– her Castle of Mey: first photographs

Boris Pasternak on Shakespeare



Dana
PARIS — NEW YORK




# *The invisible cosmetic*

*that brings out the beauty in you*

# *Perfume by Dana*

What every beautiful woman knows, by heart! A perfume by Dana is the invisible cosmetic that comes in a bottle but is applied to the soul, creating beauty from inside out. Don't leave home without it. Truly well-dressed women never do.

DANA PERFUMES, FOR EVERY FACET OF BEAUTY / 20 CARATS, THE ESSENCE OF ELEGANCE

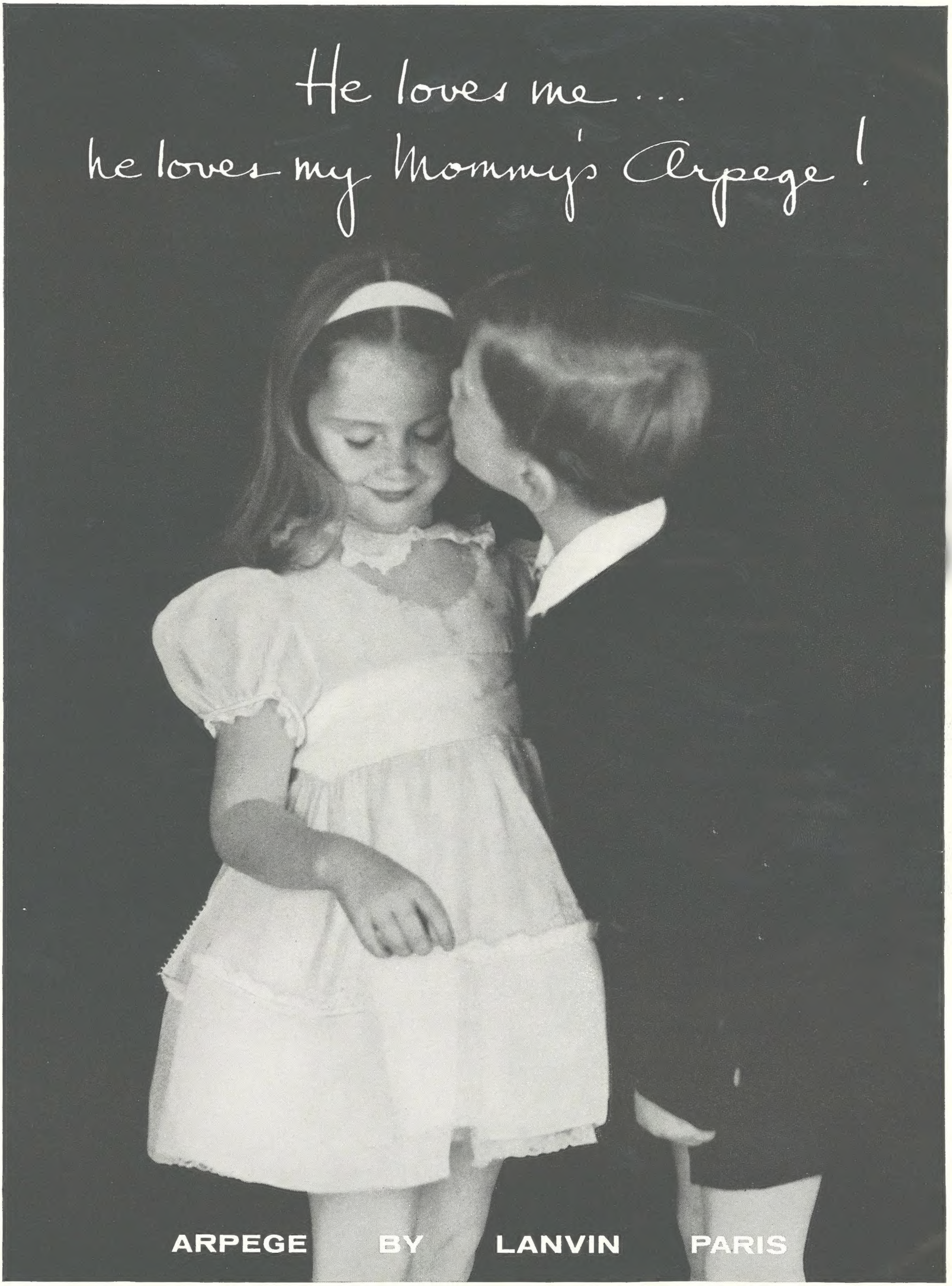



Leslie Morris designed
this Spring costume for town ...
turquoise wool-and-silk sashed and jacket-lined
with a blending silk print.

Exclusive in our
Made-to-Order Collection
on the Second Floor

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

He loves me...
he loves my Mommy's Arpege!



COPYRIGHT 1959, THE CONDÉ NAST PUBLICATIONS INC. THE ENTIRE CONTENTS OF VOGUE INCORPORATING VANITY FAIR—TEXT AND ILLUSTRATIONS—ARE PROTECTED BY COPYRIGHT IN THE UNITED STATES AND COUNTRIES SIGNATORY TO THE BERN CONVENTION AND THE PAN AMERICAN CONVENTION. ALL RIGHTS RESERVED. TITLE VOGUE INCORPORATING VANITY FAIR REGISTERED IN U.S. PATENT OFFICE. VOGUE IS PUBLISHED SEMI-MONTHLY EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC. [ALSO PUBLISHERS OF BRITISH VOGUE, FRENCH VOGUE, HOUSE & GARDEN, GLAMOUR, VOGUE PATTERN BOOK]. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, N.Y. EXECUTIVE AND PUBLISHING OFFICES: GREENWICH, CONNECTICUT. SECOND CLASS POSTAGE PAID AT GREENWICH, CONNECTICUT, AND AT ADDITIONAL MAILING OFFICES, UNDER THE ACT OF MARCH 3, 1879. SUBSCRIPTIONS $8.50 A YEAR, $13 FOR TWO YEARS, $17 FOR THREE YEARS, PAYABLE IN ADVANCE. TO POINTS OUTSIDE CANADA, U.S.A., AND POSSESSIONS, $13.50 PER YEAR. SINGLE COPIES SIXTY CENTS IN U.S. AND CANADA. $1 ALL OTHER COUNTRIES. FOUR WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, GREENWICH, CONNECTICUT; GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST WRAPPER.

**AMERICAN VOGUE**

**JESSICA DAVES**
Editor-in-Chief

**ALEXANDER LIBERMAN**
Art Director

Senior Editors:
**ALLENE TALMEY**, Feature Editor
**PRISCILLA PECK**, Art Editor
**MARGARET CASE**

Managing Editor:
**CAROL PHILLIPS**

Fashion Editors:
**NICOLAS DE GUNZBURG**
**CATHERINE McMANUS**
**BABS SIMPSON**
**KATHRYNE HAYS**
**MARGARET INGERSOLL**
**DENISE LAWSON-JOHNSTON**
**DESPINA MESSINESI**
**GRACE MIRABELLA**
**BETTY RHINEHART**
**CHESBROUGH RAYNER**, Shop Hound
**ELEANORE PHILLIPS**, Los Angeles
**SUSAN TRAIN**, Paris

Executive Editor:
**MILDRED MORTON**

Beauty Editor:
**CATHERINE GRAVETT**

Associate:
**BETTINA McNULTY**

Copy Editor:
**ROSEMARY BLACKMON**

Copy Associates:
**LYDIA McCLEAN**
**MAUREEN FOUNTAIN**
**MARY KLEVE**
**EDITH LOEW**

Fashions in Living:
**ALISON BISGOOD**
**LUC BOUCHAGE**

Travel Editor:
**MARY ROBLEE**

Contributing Editors:
**MAB WILSON**
**MILLICENT FENWICK**
**THOMAS W. PHIPPS**
**TATIANA McKENNA**
**PHYLLIS STARR**

Copy Executive:
**JEANNE BALLOT**

Layout:
**MARCEL GUILLAUME**
**G. WOODFORD PRATT**

Merchandising Service:
**DOROTHY PARK**

Promotion Director:
**MARY JANE POOL**

Advertising Director:
**HAROLD B. HOLTZ**

Advertising Manager:
**WILLIAM C. STOWELL**

Eastern Advertising Manager:
**RICHARD McMAHON**

**NEW ENGLAND OFFICE**
Statler Building, Boston 16, Mass.
Manager: John Brunelle

**WESTERN OFFICE**
Wrigley Building, Chicago 11, Ill.
Manager: William C. Stowell

**PACIFIC COAST OFFICE**
631 S. Westmoreland Ave., Los Angeles 5, Cal.
Manager: Robert J. Lapham

**BRITISH VOGUE**
Vogue House, Hanover Square, London W. 1.
Editor: Audrey Withers
Chairman: Harry W. Yoxall
Managing Director: Reginald A. F. Williams

**FRENCH VOGUE**
4 Place du Palais Bourbon, Paris 7
Editor: Edmonde Charles-Roux
Ass't to Publisher: Henry Bertrand

**VOGUE IS PUBLISHED BY THE CONDÉ NAST PUBLICATIONS INC.**
Editorial and Advertising Offices
420 Lexington Ave., New York 17, N.Y.
Telephone—LExington 2-7500

I. S. V.-Patcévitch, President
Benjamin Bogin, Vice President
Perry L. Ruston, Vice President
Alfred W. Cook, Treasurer
Mary E. Campbell, Secretary
Harold G. Meyer, Business Manager
Frank F. Soule, General Sales Counsel

# VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British  I. S. V.-PATCÉVITCH Publisher

MARCH 15, 1959

## COVER

The introduction to the 1959 Chanel story—Paule Rizzo, one of her famous mannequins, photographed here in pale tweed with the flattery of pink to the face. More about the new Chanel power on page 65. More flattery: the Chanel beads of pearl and turquoise. Suit, copied in America by Davidow; of beige wool tweed with pink silk shantung revers and blouse. At Bonwit Teller; Dayton's; Neiman-Marcus; I. Magnin. Coiffure by Alexandre. Chanel Red lipstick.




HENRY CLARKE

## FASHIONS

63 Vogue's eye view of Paris copies—no waiting to wear them
64 Paris copies in America
65 The Chanel story . . . in Paris, in America
88 New American looks—no clichés involved
89 Pink to claret: new colour ways
98 New bold encounters in black and white
112 Shoes from the little shops—NYC listing
114 Image-makers: new girdles, brassières
116 The lilac news—pungent colour; a new evening hat
118 New worlds for pink
120 The pink practice—two illustrations
124 Vogue Printed Patterns: black, white, a dash of silk
126 Nightdressing—a prospect of flowers
132 Further statements in black and white

## FEATURES • ARTICLES • PEOPLE

45 "Travellers in Jeopardy." By Diana Graves
84 Madame Hervé Alphand
85 People Are Talking About . . .
86 "Redhead" and "J.B."
104 The Pallavicini Ball in Rome
108 "Pasternak on Shakespeare"
120 Mrs. Igor Cassini; Mrs. William Rayner
122 "My Brother Was an Only Child." By Jack Douglas
130 Gossipy Memo on Travel

## FASHIONS IN LIVING

92 The Scottish Home of H.M. Queen Elizabeth The Queen Mother
134 The change in silver

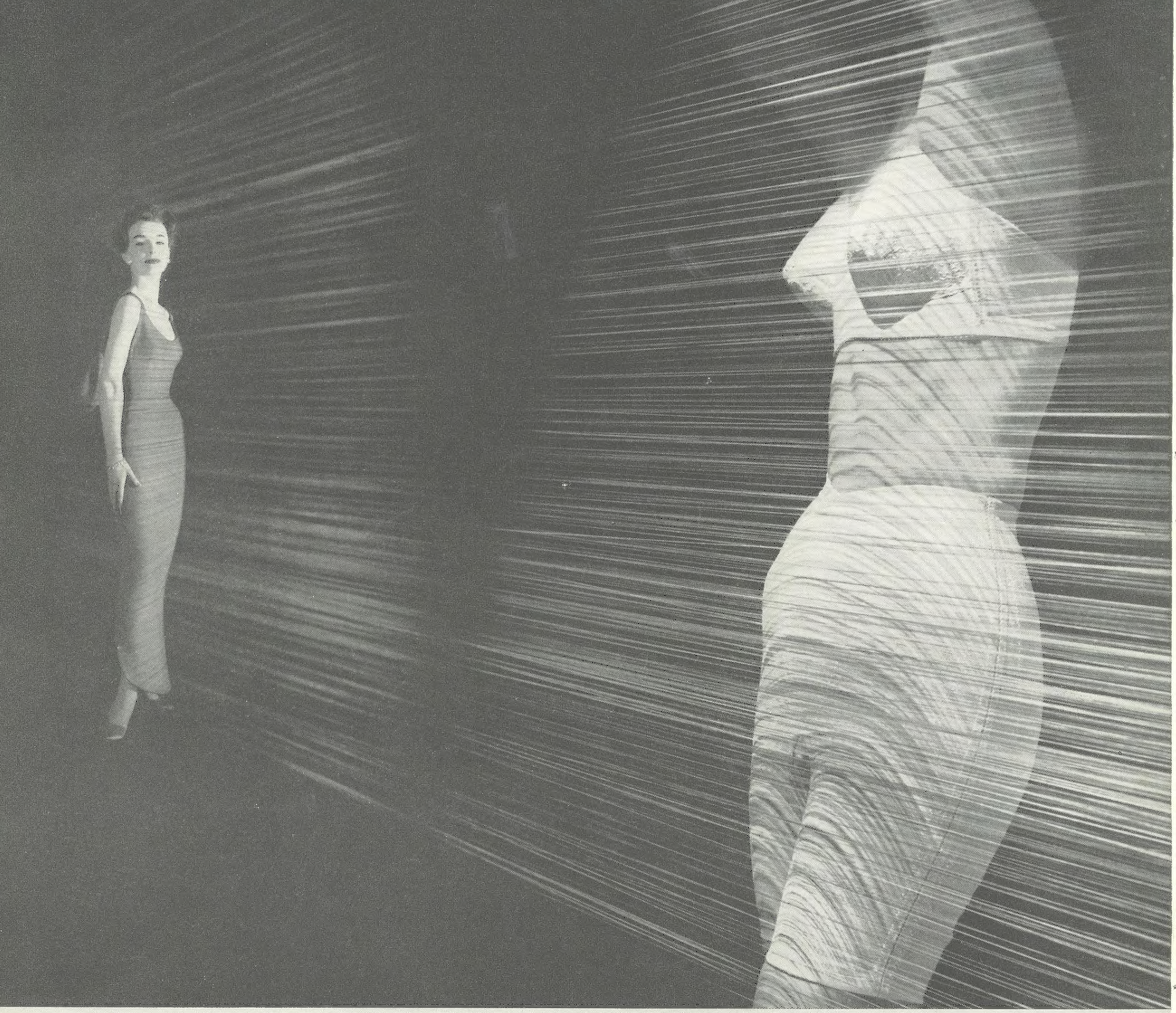
## DEPARTMENTS

50 Vogue's School and Camp Directory
58 Shop Hound

The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

Vol. 133, No. 6
Whole No. 2016

# LASTEX®



**A beautiful figure begins with Lastex,** the remarkable elastic yarn that has revolutionized foundation fabrics... making them lovelier, lighter, longer-lasting and more comfortable, more functional, as well.

TEXTILE DIVISION

**United States Rubber**

Rockefeller Center, New York 20, N. Y.

In Canada: Dominion Rubber Company, Ltd.

EXCLUSIVE IN OUR SOPHIE READY TO WEAR COLLECTIONS • HAT BY TATIANA

*Sophie floats the infanta silhouette on peau de soie – her embroidered lace coat plays duenna to the ensemble. 495.00*

*Very* **SAKS FIFTH AVENUE**

NEW YORK • WHITE PLAINS
SPRINGFIELD, N. J. • CHICAGO
OLD ORCHARD AT SKOKIE • DETROIT
BEVERLY HILLS • SAN FRANCISCO
PHILADELPHIA • PITTSBURGH
ST. LOUIS • MIAMI BEACH
PALM BEACH • FORT LAUDERDALE

The zing of Spring! Slim sweep of pump by French Room Originals bands gleaming luster leather with silken deldi suede. In skylarking colors: Mexican pink, honeydew green, orange ice or bone. $12.98

# CHANDLER'S



the world's most *French Room Originals* beautiful shoes




LORD & TAYLOR, New York; MARSHALL FIELD & COMPANY, Chicago; NEIMAN-MARCUS, Dallas

*Quality at your feet...*

BROWN
SHOE COMPANY

The
## SUBURBAN WALKER
a shoe that takes it easy . . .
for the woman who can't

So much ground to be covered!
So many steps to take. Your answer is
this smart walking shoe by Air Step.
Soft-soft glacé leather . . . cushioned sole.
So smart, so walkable. *If activity is
your kind of living, Air Step is your
kind of shoe.*




Shoe illustrated 13.95.
Other styles 8.95 to 14.95.
Denver West One Dollar Higher.

Air Step®

Air Step Division, Brown Shoe Company, St. Louis. Also manufactured in Canada by Scott Shoe Company, Ltd., Galt, Ontario.

Tiger Lily...
color in
an exotic mood.
A Charles of the Ritz
Salon-inspired
look of
glowing delicacy,
created by
our consultant
for you alone.
A harmony
of beauty,
made-to-order
face powder
to the
fulfillment of
all your
cosmetic need
At favored
department
and
specialty stores.

Charles
of the
Ritz



DU PONT
REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*



flowering

on spring's

most fashionable limbs

# nylons with a hint of a tint

Name your fashion—and there's a stocking to go with it. There are all the beautiful basics, off-blacks, blues and greys. And a garden of new pinks, greens, mauves and yellows —all in different sheers for different times of day. Wear them! To complement your costume! To contrast! To pick up a print, play up a shoe—or do as Paris does, wear dark hose with pale clothes. This is fashion's imaginative new way of dressing—so beautiful—and so beautifying to your legs and figure.

DU PONT'S BETTER LIVING FIBERS GIVE YOU SO MUCH MORE

## DU PONT NYLON

Du Pont makes fibers, does not make the hosiery or fashions shown here. Gloves of Du Pont nylon by Fownes. Shoes of Du Pont nylon by Evins.



*a.*

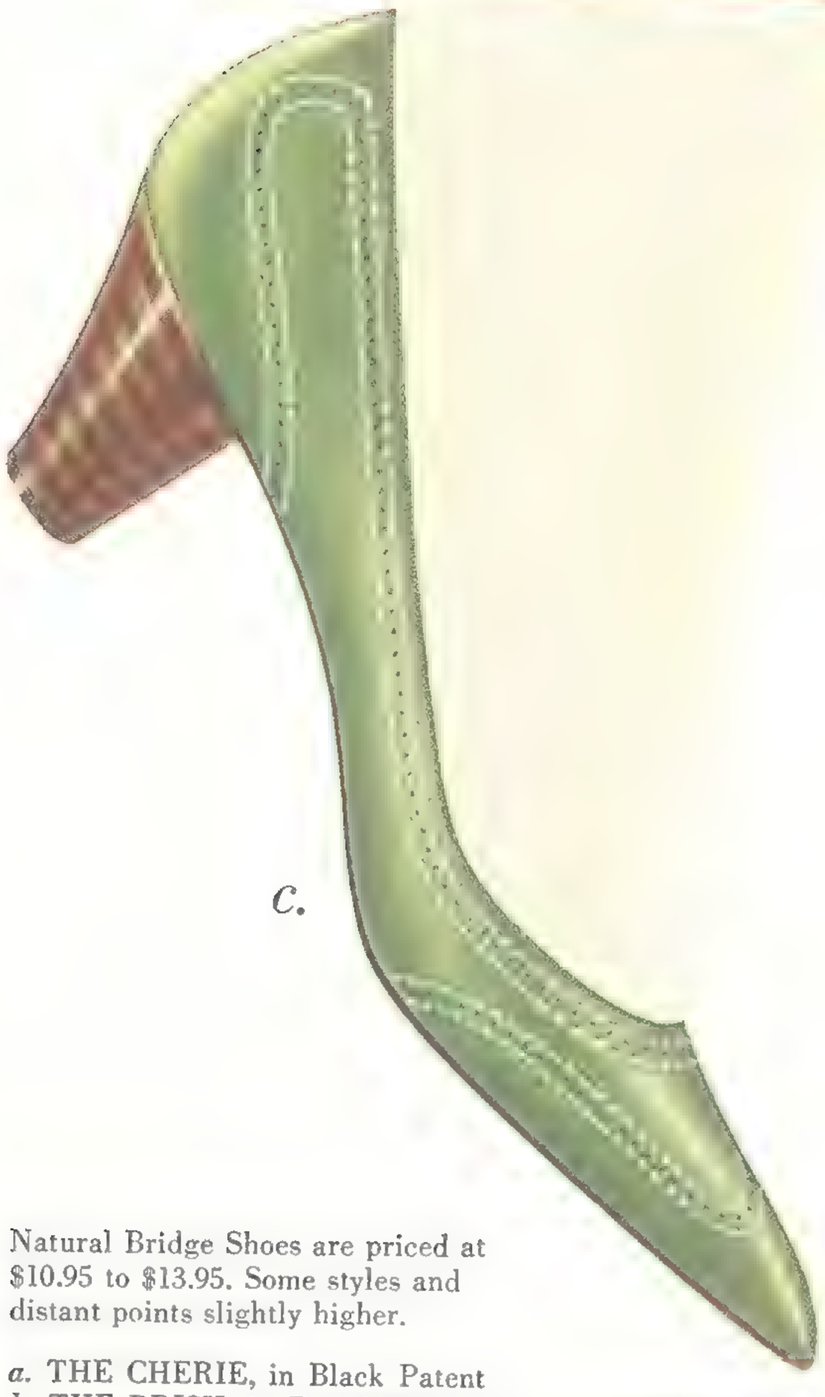
*Going...Going...Going...*



*b.*



*softly, lightly, beautifully*



*c.*

Soft Tones
*by*
Natural Bridge®

*fashion that takes to your foot naturally*



Natural Bridge Shoes are priced at $10.95 to $13.95. Some styles and distant points slightly higher.

*a.* THE CHERIE, in Black Patent
*b.* THE BRISK, in Benedictine Tan or Indigo Blue Calf, both with Pale Sand Trim
*c.* THE CISCO, in Willow Green or Benedictine Tan Textured Leather

For name of nearest dealer, address:
NATURAL BRIDGE SHOEMAKERS
Division of Craddock-Terry Shoe Corporation
Lynchburg, Virginia



# THAT AYRES LOOK

THE WOMAN IN BEIGE BY BEN REIG—HER HAT BY JOHN FREDERICS.
L. S. AYRES & COMPANY, INDIANAPOLIS.

# The Light Look is here...

PHOTOGRAPHED IN FRANCE BY DERUJINSKY



# and one liquid make-up has it!



ONLY COTY'S NEW INSTANT BEAUTY

## looks so light while it covers so completely

*( and it lasts 8 hours or more )*

Away—the heavy, masky, made-up look. Welcome the Light Look of spring —the new look—for today's fashions. And it's yours instantly with one liquid make-up—Coty's new formula Instant Beauty. See how lightly it smooths on, how lightly it blends into your skin, how lightly it banishes flaws, vanishes shadows and lines . . . then how light and young and lovely its *matte* finish is. (Beautiful bonus, the Light Look of Coty's new Instant Beauty lasts 8 hours or more, without a single touch-up!) Perfect for every complexion, for daylight, for night light, in six new heavenly shades.

Coty

# Instant Beauty

NEW FORMULA LIQUID MAKE-UP




6 HEAVENLY SHADES

1.50 PLUS TAX

COTY . . . THE ESSENCE OF BEAUTY THAT IS FRANCE




Crane's Paper Opens the Door...gives grace to your correspondence

Crane's — FOR THE WELL-APPOINTED DESK

CRANE'S FINE PAPERS • MADE IN DALTON, MASSACHUSETTS • SINCE 1801

100% RAG EXTRA NO. 1 QUALITY PAPERS FOR SOCIAL AND BUSINESS CORRESPONDENCE • CURRENCY • SECURITIES • CARBON • TRACING




Sylph-shape in pure silk with rich linen-like weave—black, blue or pink. Sizes 5 to 15. 45.95

Bonwit Teller • L. S. Ayres • Garfinckel's or write Lanz, 6150 Wilshire Blvd., Los Angeles; 1407 B'way, N. Y.

street scene!

# Pontiac

**clean,**

**classic**

completely right

wherever

you go

Even under the daintiest feminine touch Pontiac, with exclusive Wide-Track Wheels, offers the ultimate in response and handling ease. The wheels are five inches farther apart for a steadier stance, safer cornering, security and comfort. Go gracefully, glamorously, gently in a Pontiac with Wide-Track Wheels!



and **Weathervane**

tailored by Handmacher®



The scene: Spring, U.S.A. The fashion: American favorite, the Weathervane suit—tailored with Handmacher's famous perfect fit . . . featuring **Earl-Loom** fabrics of astonishing richness. White collar suit in Frostlyn (Arnel, cotton, rayon). **$35** Right, Weathervane in a man-made import that looks, feels like silk. **$35**

**B. Altman Co. • Halle Bros. • Frederick & Nelson • Frank R. Jelleff • Kaufmann's • Harzfeld's**

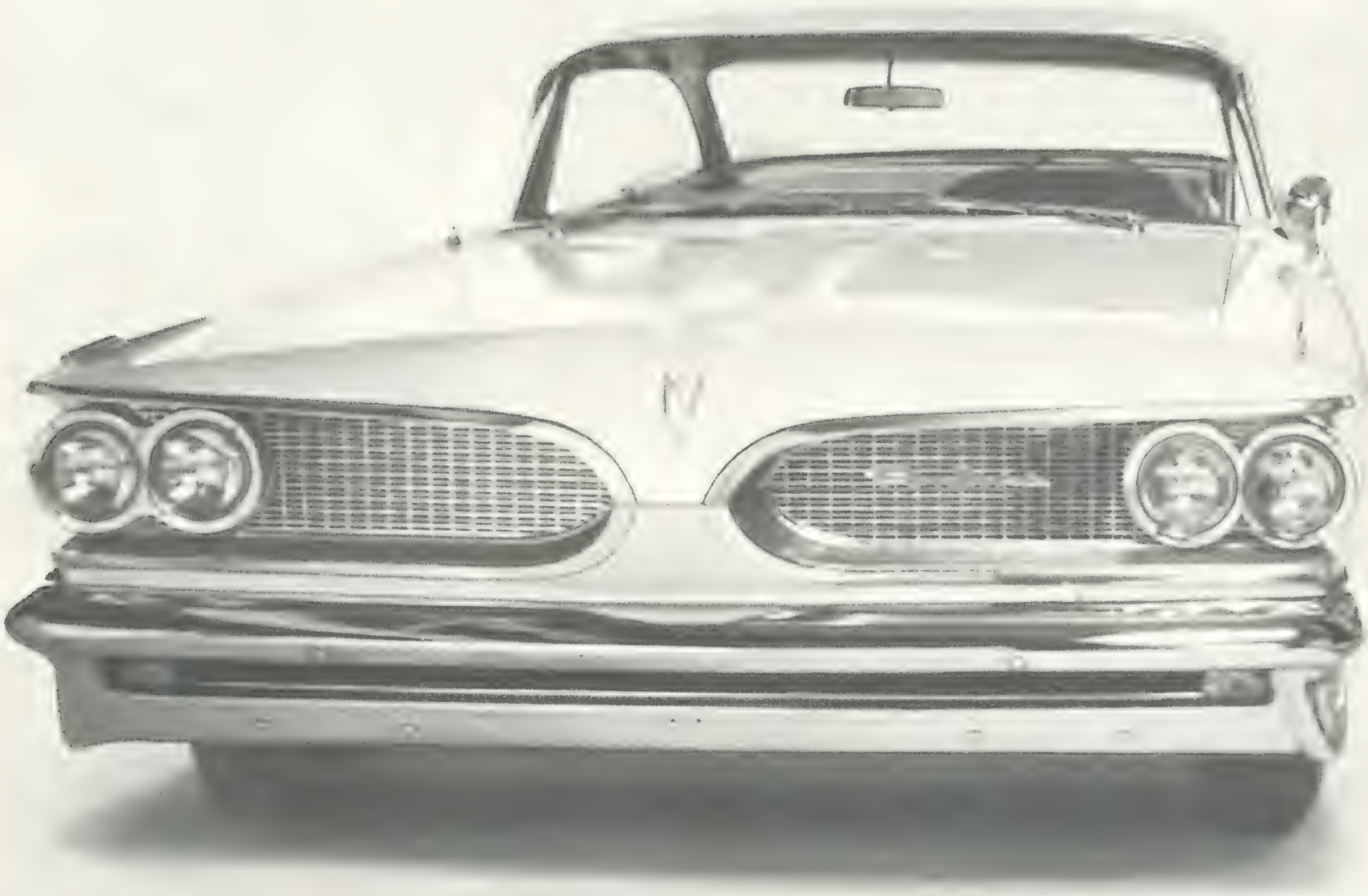
also see page 140

street scene!

# Pontiac

**perfect**
**combination**
of luxury
and economy

Even in Pontiac's lowest priced series you'll find glamour! You'll discover superb quality and craftsmanship . . . thrill to the drama of wide, sweeping glass . . . slim-line roof . . . richly colored and textured fabrics . . . smooth, immediate response and handling ease. Picture *you* in your very *own* Pontiac!



and **Weathervane**

tailored by Handmacher®




The new *shapelier* shape in Weathervanes by Handmacher, at their best for Spring, '59 in **Earl-Loom** fabrics that display great surface interest and a twice-the-price look! Leaf print, jewel-lit bow. **$29.95**
Right, young Puritan collar suit in Mandrina for town or travel. **$29.95**

also see page 140

**L. L. Berger • Scruggs, Vandervoort & Barney • Smartwear, Emma-Lange • H. P. Wasson • Lytton's • Sibley, Lindsay & Curr**

street scene!

# Pontiac

**smart**
**choice**
of people
going places

In Pontiac even the trunk is superbly finished.
A neat inner lining protects your luggage.
And space . . . there's room enough for an
entire wardrobe—actually fourteen pieces plus!
No wonder people going places are going Pontiac!



and **Weathervane**

tailored by Handmacher®

Basis of good wardrobe planning for Spring:
a Weathervane suit, tailored to *fit*,
the celebrated Handmacher way! Height-of-luxury
fabric—Angella, by **Earl-Loom**—in two well
mannered success fashions, each a delight to discover at **$25.95**



Hutzler Bros. • Dayton Co. • H. S. Pogue • Rich's • John Wanamaker • H. Liebes also see page 140




A new look bursts upon the Spring fashion scene...exciting, flattering, light weight Ovelles...a unique shape of textured pretend pearls. A dramatic fashion accent in: Luster, Fresh Water, Pinks, Blues, Beiges and Grays. On model: Necklace $10, Rope $7.50, Earring $3. Other Ovelle styles...Necklaces from $3, Earrings from $2, Bracelets from $3. All prices plus tax.

The Richelieu label is your guarantee

For the name of the store nearest you write to Jos. H. Meyer Bros., 393 Fifth Avenue, New York 16, N. Y.

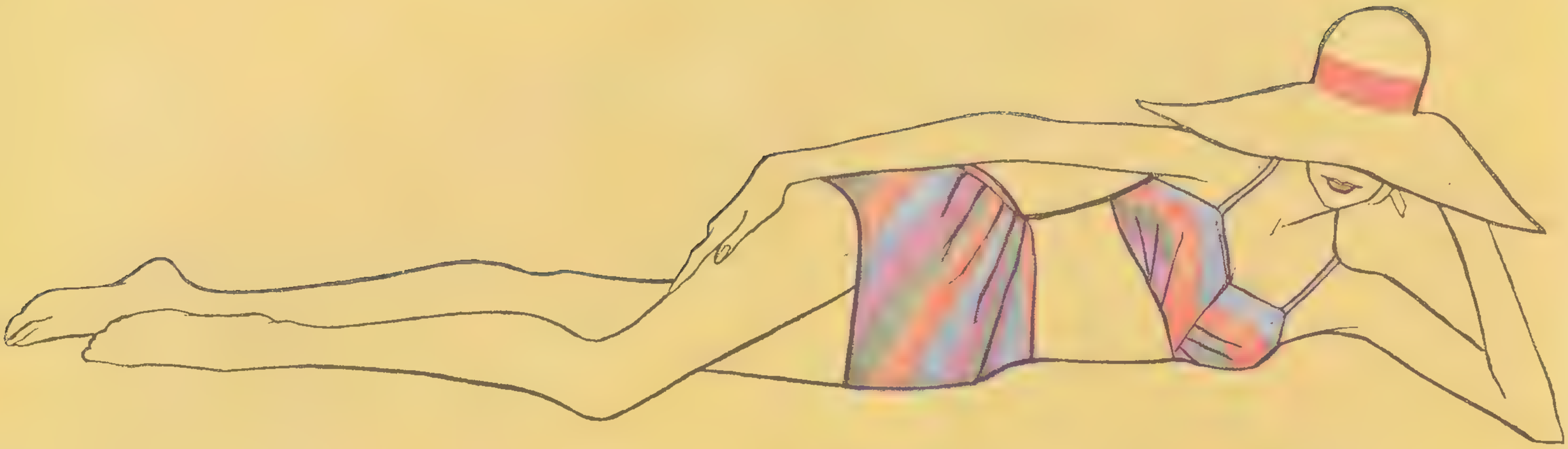
the
first
true
rose
fragrance...

# RED ROSES BY YARDLEY

Perfumers have long tried to recreate the unforgettable scent of fresh-gathered crimson roses! Now this exquisite fragrance is yours in light yet long-lasting cologne, to scent your most cherished moments!

*RED ROSES is enchanting, too, in richly perfumed soap, cool after bath freshener, silky bath powder and talcum powder, and Spray Mist. Cologne from $1.50 plus tax.*





Decora stripes...

distinguished by

their new leisured

look, and a certain

serene delicacy

seldom achieved in

swimming stripes.

We do it by melding

many, many colors

into widened bands

...then casting the

whole in the role of

figure-disciplining

lastex. Right to left:

Encore swimsheath

drapery, 19.95.

Decor swim-dress,

29.95. Two-piece

Decorette, 17.95.

Zippers by Conmar.

Rose Marie Reid



JEWELS OF THE SEA

*Quality at your feet...*

BROWN
SHOE COMPANY

Completely new aristocratic pigskin... in shoes so light, so soft, so delicately detailed you feel like you're walking on powder puffs. And they fit like Naturalizers always do.



AIR-SOFT CUSHIONING



COMPLETELY FLEXIBLE



BARCELONA



CADIZ

Shoes illustrated, 12.95

Other styles, 8.95 to 14.95

Higher Denver West and Canada



POWDER PUFF LIGHT

Naturalizer®

*THE SHOE WITH THE BEAUTIFUL FIT*

FOR NEAREST DEALER WRITE NATURALIZER DIVISION, BROWN SHOE COMPANY, ST. LOUIS.
ALSO MANUFACTURED IN CANADA BY PERTH SHOE COMPANY, LTD., PERTH, ONTARIO




*Choose your shade! One rinse keeps your hair glowing with color for weeks!*

# Only Helena Rubinstein could create COLOR LIFT —the first color rinse that lasts through 5 shampoos!

LOOK AT the pictures. Only COLOR LIFT—Helena Rubinstein's remarkable new discovery—can rinse such rich, vibrant color into your hair! Blonde hair sizzles with excitement. Red hair glows! Dark hair sparkles. You can blend in gray hair—or shimmer it with glamorous silver.

COLOR LIFT is the first rinse guaranteed to last through *five* shampoos. (Other rinses wash out in the *first* shampoo.) COLOR LIFT won't rub off on your clothes or pillow. It won't brush out. And it's a breeze to use. No mixing. No measuring. No applicator. Just lather COLOR LIFT in! 12 fabulous shades. Two-month supply only 1.50 plus tax.



Photo by Kuhner, Montego Bay, Jamaica, B.W.I.

# First glimpse of a lovely idea...the two-piece slip by Van Raalte

Like petticoats? But bothered about what to do for a top under a sheer blouse? Here's your answer . . . add a matching—or contrasting—Van Raalte Cami-vest. It gives you a complete two-piece slip—when and how you want it! Cami-vests are prettily lace-strapped, in colors to match or contrast with many Van Raalte petticoats. Shown here is Cami-vest #1211 at $4.95 with petticoat #6113 at $8.95. Both in Van Raalte's own marvelously opaque and luxurious nylon tricot *Suavette*. At nicest stores everywhere.

*Because you love nice things* STOCKINGS • GLOVES • LINGERIE



*Your eyes have just been kissed . . . with color*

# EVENING EYES

by Kurlash®

Subtle as the first flush of spring . . . dramatically shimmering as a moonlit lake . . . now, your eyes are kissed with color. *Evening Eyes*—the new kiss of color eye shadow in 5 radiant shades of creamy iridescence. *At your favorite cosmetic counter now.* *$1.50* plus tax.

©1952 KURLASH CO. INC. NEW YORK, N. Y.

Revere stereo





# tape recorder SOUNDS WONDERFUL

Float dreamily into a musical sphere . . . the world of stereo hi-fidelity tape recordings. An unprecedented scope of music awaits you . . . wonderfully stimulating, vivid and realistic . . . as though you are in the very presence of the orchestra. Music reproduced on a Revere Tape Recorder is an unforgettable experience . . . infinite in pleasure and enchantment. Too, you can record your own monaural music, loved ones' voices . . . all sounds memorable. Of stereo recorders there's none so easily operated, so ultra-desirable as Revere.

Revere Camera Co., Chicago 16, Los Angeles 7

COSTUME BY TINA LESER



REVERE T-204 STEREOPHONIC
Magical realism of stereo sound . . . hear the percussion instruments from one side of the room and string instruments from the other. Built-in preamplifier lets you plug directly into your phonograph, TV or hi-fi system. Easy keyboard operation. $237.50
Revere T-202 Monaural $207.50



REVERE T-1120 STEREOPHONIC
Dual IN-LINE stereo sound channels. "Balanced-Tone" for wonderful music presence. Built-in preamplifier. 360° sound distribution with two self-contained speakers. Single knob control. $199.50
Revere T-1100 Monaural $169.50

# THIS IS DADDY



# THIS IS ME IN MY KATE GREENAWAY

Daddy thinks I'm just his little daughter in a boat. I'm really the fairy of the river in my Kate Greenaway. I can dance on the water if I want to—and so can the flowers crocheted on my pockets. My skirt is as big as wings when the pleat opens. Lilac or pink Maggiore faille by J. P. Stevens. Sizes 1 to 3, about $6; 3 to 6X, about $8; 7 to 12, about $9. Lord & Taylor, *New York*, Julius Garfinckel & Co., *Washington, D. C.*, Sanger's, *Dallas*, Grand Apparel, *Milwaukee*. Kate Greenaway, 1333 Broadway, N. Y. 18




On this and the following pages, the six best suit looks of the season, all beautifully livable, beautifully behaved and news on both sides of the Atlantic. Left, the longer-jacket suit. In Tropicana, crease-resistant rayon-and-acetate by **EARL LOOM FABRICS.** Navy, toast, green or black. Sizes 8 to 20, 29.95. Right, the rounded-décolleté suit with ever-pleated skirt. **CAVALCADE FABRICS'** 100% drip-dry Dacron print. Brown, blue or black. In sizes 8 to 18, 29.95.

All six suits at all stores listed

BEST & CO. JULIUS GARFINCKEL MONTALDO'S ROOS/ATKINS




**DAVID CRYSTAL'S** supple suit, left, has a collar that's double-header news: scarfed and low. And it's so delightfully carefree in Arnel-and-cotton by **TRIPLEX.** Taupe, charcoal or blue. In sizes 8 to 20, 25.00. Right, that newly wide and wonderful neckline that's so becoming on a suit with Paris-wide skirt of unpressed pleats. Fresh as a spring morning in **ROBARRE FABRICS'** charming flower-printed, drip-dry cotton in cool blues or greens on white. In sizes 8 to 16, 25.00.

PRICES SLIGHTLY HIGHER ON THE WEST COAST

BEST & CO. JULIUS GARFINCKEL

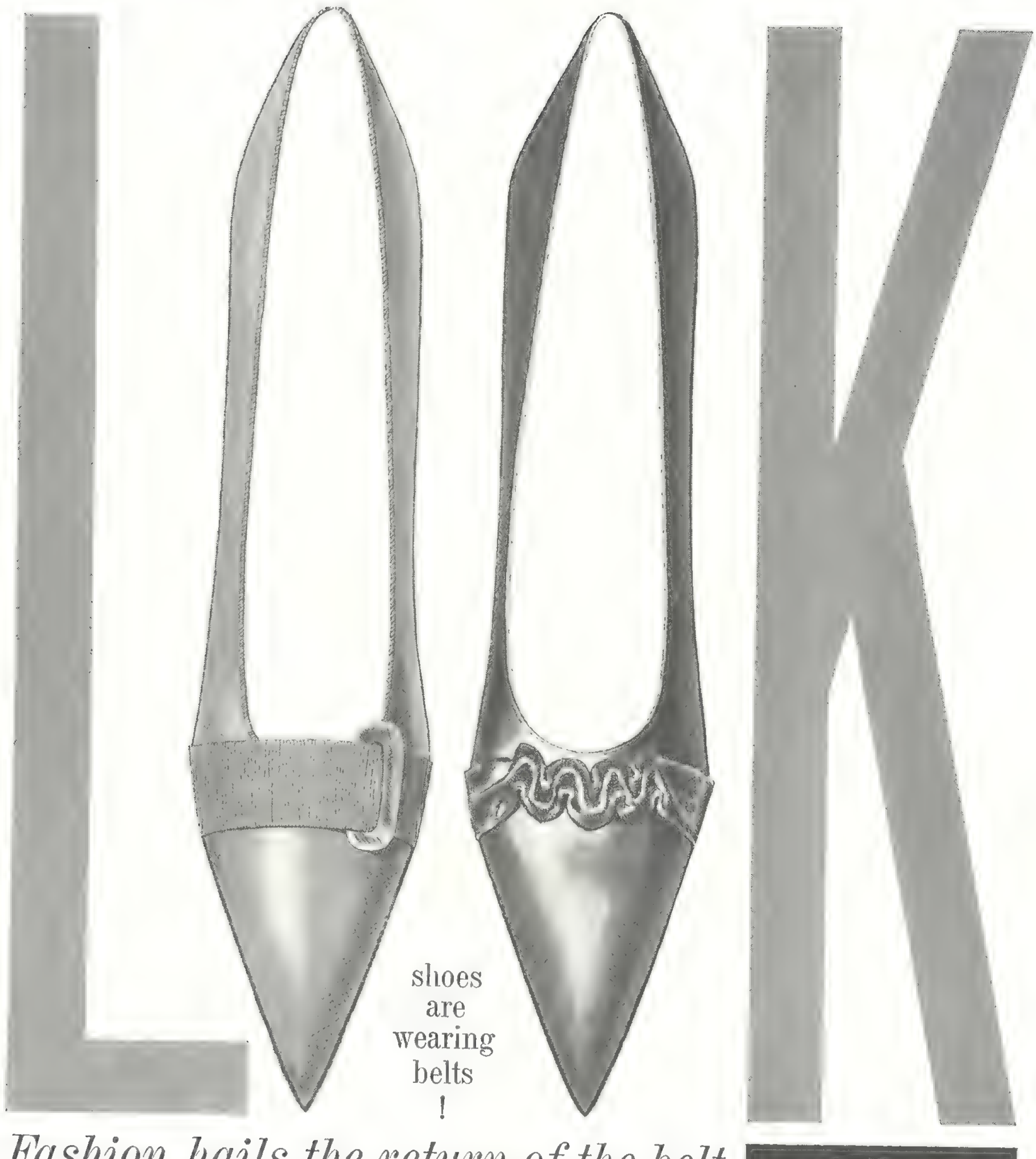



**DAVID CRYSTAL'S** perfect way of saying the fit's the thing again—left, a suit with marvelous figure-following lines, bow-beautiful neckline. In free-from-care Arnel-and-cotton by **TRIPLEX.** Charcoal, blue or taupe. Sizes 8 to 18, 25.00. Right, the suit with lines that come straight from a couturier plus the natural comfort of your easiest dress. Crisp Tropicana rayon-and-acetate by **EARL LOOM FABRICS.** Green, navy, black or coral. In sizes 8 to 20, 25.00.

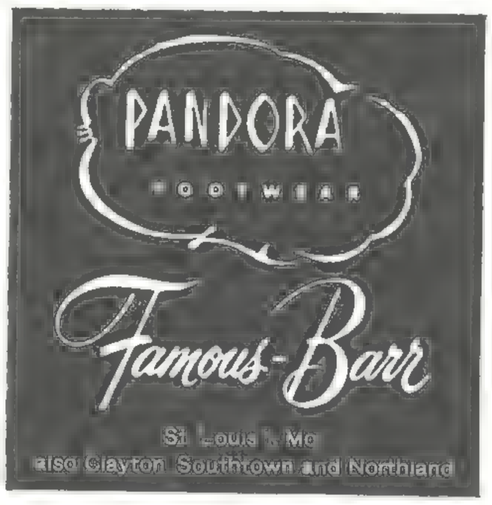
PRICES SLIGHTLY HIGHER ON THE WEST COAST

MONTALDO'S

ROOS/ATKINS




*Fashion hails the return of the belt right down to your shoes! High heel pump with grosgrain belt; mid heel with leather belt. Atlantic blue calf, black patent leather; Mayfair calf.*



bobri



*I'd better drink it.*

*all she wants from me*

*is seamless stockings*

by Hanes

*give in, man, get her some for pretty's sake.*

Salute the "Continental"*

most precious black-dyed

Southwest African

Persian Lamb

in the world



Georges

Kaplan

A FRENCH COUTURIER IN FUR

730 FIFTH AVENUE

*REG. APPLIED FOR

# Crescendoe gloves

*The lovely look of young and slender hands in Paris inspired*

*Crescendoes . . . an exciting array of new Spring colors . . . Leather-tailored*

*in the exclusive Wonder Fabric that washes like new and always looks it.*

*Verve 3.50*

*Obligato 4.00*

*Patti 3.50*

*Pasual 3.50*

*Tina 3.50*

*Patter 3.50*

*Look for Crescendoes at your favorite fine store or write Crescendoe Gloves, Johnstown, N. Y.*

*the elegant touch in traveling...*

# new Samsonite Silhouette

SILHOUETTE SHOWN IN BISCAYNE BLUE: LADIES' WARDROBE $40.00, LADIES' O'NITE CASE $25.00, LADIES' BEAUTY CASE $25.00.

## Nothing smarter...softly rounded contours

## Nothing newer...not a lock in sight

*Silhouette's done away with doodads!* The softly rounded look is this year's feminine line in luggage! Locks are cleverly concealed in silvery trim, can't spring open accidentally. Silhouette—made with feather-light, miracle-strong magnesium metal—covered in fashion-textured, highest-quality vinyl—resists scuffs and scrapes.

*Lightweight beauty*...comfort-cushioned handles...a pleasure to carry! Interiors, lined in satiny fabric, hold more travel needs. Generous pockets..."Pak-a-Pad" dividers. In lovely travel colors: Biscayne Blue, Dover White, Platinum Grey, Desert Tan, Oxford Grey.



COLOR COORDINATED INTERIORS.

© 1959 Shwayder Bros., Inc., Luggage Division, Denver, Colorado. Makers of Samsonite Folding Furniture. Prices plus existing taxes. In Canada thru Samsonite of Canada, Limited, Stratford, Ontario. Prices slightly higher.



*Watercolor Originals in*

*Masterpiece fantasies in pseudo-crystal... afire with the brilliance of real jewel tones, iced with rhinestones. Those shown, only a few from a spectacular collection.*
*Pins $10.00; Earrings $7.50 to $10.00 Plus Tax*

# Eisenberg Ice

*Eisenberg Jewelry, 22 West Madison Street, Chicago, Ill.* *14 East 38th Street, New York*

*Authentic only when trademarked Eisenberg*




DU PONT'S BETTER LIVING FIBERS GIVE YOU SO MUCH MORE

MAJESTIC'S eye-filling separates—bright, breezy, ever-fresh—because they're easy-living blends of "Dacron"* polyester fiber. They wash in a wink, drip-dry smooth, need little or no ironing to maintain their handsome looks. All in willow green, vibrant blue, radiant red and parchment. All in sizes 10-18. (Left) White shirt, about $6. Jacket, about $9. Jamaica shorts, about $7. All in 65% "Dacron" and 35% cotton. (Center) Striped blouse in 65% "Dacron" and 35% rayon, about $6. Matching skirt, about $11. (Right) Striped shirt in 65% "Dacron" and 35% rayon, about $5. Vest in 65% "Dacron" and 35% cotton, about $6. Wrap skirt in 65% "Dacron" and 35% cotton, about $9. At Lord & Taylor; The J. L. Hudson Co.; J. W. Robinson Co.; D. H. Holmes Co., Ltd.; Stix, Baer & Fuller.

DU PONT
REG. U. S. PAT. OFF

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

*"DACRON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS POLYESTER FIBER. DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRIC OR FASHIONS SHOWN HERE.

**Beautifully United**
**MAJESTIC**
**Separates**

as shown on opposite page—
are available at these fine stores:

**ALABAMA**
Birmingham, Loveman's
Mobile, Gayfer's
Montgomery, Loveman's

**ARIZONA**—Phoenix, Goldwater's

**ARKANSAS**—Little Rock, Pfeiffer's

**CALIFORNIA**
Long Beach, Buffum's
Los Angeles, J. W. Robinson
Oakland, H. C. Capwell
San Diego, The Marston Co.
San Francisco, H. Liebes
Santa Ana, Buffum's

**COLORADO**—Denver, Denver Dry Goods

**CONNECTICUT**
Bridgeport, D. M. Read
Hartford, G. Fox
New Haven, Malley's
Stamford, C. O. Miller

**D. C.**—Washington, Woodward & Lothrop

**FLORIDA**
Coral Gables, Daniel's
Jacksonville, Furchgott's
Miami, Burdine's
Pensacola, Gayfer's
St. Petersburg, Maas Bros.
Tallahassee, The Vogue
Tampa, Maas Bros.

**GEORGIA**
Atlanta, Rich's
Marietta, Florence's
Savannah, Laurette's

**ILLINOIS**
Chicago, Carson, Pirie, Scott
Freeport, Ruhl's
Highland Park, J. B. Garnett
Lake Forest, J. B. Garnett
Springfield, John Bressmer Co.

**INDIANA**
Evansville, De Jong's
Fort Wayne, Wolf & Dessauer
Indianapolis, Wm. H. Block
South Bend, Robertson's
Terre Haute, Root Dry Goods

**IOWA**
Des Moines, Younker Bros.
Sioux City, Younker Bros.

**KANSAS**
Topeka, Crosby Bros.
Wichita, Innes Co.

**KENTUCKY**—Louisville, Stewart Dry Goods

**LOUISIANA**—New Orleans, D. H. Holmes

**MAINE**—Portland, Bernie's Fashions

**MARYLAND**
Baltimore, Hochschild Kohn
Hagerstown, Dimon's

**MASSACHUSETTS**
Boston, Jordan Marsh
Fall River, Cherry & Webb
Lexington, Alvin's
New Bedford, Pat McKenna
Springfield, Forbes & Wallace
Worcester, Harper's

**MICHIGAN**
Detroit, J. L. Hudson Co.
Flint, The Vogue
Grand Rapids, Herpolsheimer's
Lansing, J. W. Knapp

**MINNESOTA**
Minneapolis, Dayton's
St. Paul, The Emporium

**MISSISSIPPI**—Jackson, Kennington's

**MISSOURI**
Carthage, Van Perk's
Columbia, Town & Country
Joplin, Macy's
Kansas City, Macy's
St. Joseph, The Paris Co.
St. Louis, Stix, Baer & Fuller
Springfield, Heer's Inc.

**NEBRASKA**
Lincoln, Hovland-Swanson
Omaha, J. L. Brandeis

**NEW HAMPSHIRE**—Manchester, Sydney's

**NEW JERSEY**
Asbury Park, Steinbach's
Elizabeth, R. J. Goerke's
Newark, Bamberger's
New Brunswick, P. J. Young
Passaic, Mae Josephson
Paterson, Meyer Bros.
Plainfield, Tepper's
Somerville, Vogel's
Summit, Lillian O'Grady
Trenton, S. P. Dunham
Westfield, Herbert's

**NEW YORK**
Buffalo, J. N. Adams
Jamestown, Bigelow's
New York, Lord & Taylor
Rochester, Sibley, Lindsay & Curr
Syracuse, Dey Bros.
Watertown, Empsall's

**NORTH DAKOTA**—Fargo, de Lendredie's

**OHIO**
Akron, M. O'Neil Co.
Canton, The Parisian
Cincinnati, Mabley & Carew
Cleveland, Halle Bros.
Columbus, F. & R. Lazarus
Dayton, Rike-Kumler
Toledo, Lamson Bros.

**OKLAHOMA**—Tulsa, Vandever's

**OREGON**—Portland, Meier & Frank

**PENNSYLVANIA**
Allentown, H. Leh Co.
Altoona, Wm. F. Gable Co.
Bethlehem, Orr Co.
Easton, Orr Co.
Erie, Halle Bros.
Greensburg, La Rose Shop
Harrisburg, Worth's
Hazleton, Deisroth's
Johnstown, Penn Traffic
Kittanning, Maxine's
Lancaster, Logan's
Lewiston, Lilla Ford
McKeesport, Immel's
New Castle, Strouss-Hirshberg
Philadelphia, J. Wanamaker
Pittsburgh, Kaufman's
Reading, Pomeroy's
Scranton, Cleland-Simpson
Sunbury, Rosenbloom's
Wilkes-Barre, Pomeroy's
Williamsport, Brozman's
York, Jack's

**RHODE ISLAND**—Providence, Cherry & Webb

**SOUTH CAROLINA**—Columbia, Berry's on Main

**TENNESSEE**
Chattanooga, Miller's
Memphis, Goldsmith's
Nashville, Harvey's

**TEXAS**
Dallas, Titche-Goettinger
Houston, Foley's
San Antonio, Joske's

**VERMONT**—Burlington, Mayfair Millinery

**VIRGINIA**
Norfolk, Rice's
Richmond, Thalhimer's
Roanoke, Smartwear-Irving Saks

**WASHINGTON**—Spokane, The Crescent

**WEST VIRGINIA**
Charleston, The Diamond
Clarksburg, Broida's
Fairmont, Jones Store
Morgantown, Jones Store
Wheeling, Horne's

**WISCONSIN**
La Crosse, E. R. Barron Co.
Milwaukee, Gimbel's
Superior, Roth Bros.


# Travellers in Jeopardy

BY DIANA GRAVES

I first became aware of the hazards which can beset the tourist in Europe when I was on a flight to Spain. Wishing to inform the air-hostess that I felt less than well, I opened a little manual entitled *Spanish for Beginners*, and sought for a suitable phrase under the heading of "In the Airplane." One sentence only caught my petrified eye—"I should like," it said, "to descend by parachute immediately."

Since then I have made a fairly profound study of foreign phrase books, and have come to the reluctant conclusion that disaster is expected every step of the way. Take, for instance, *Italian in Three Weeks*. No sooner has the Traveller reached some seaside resort than he is making frantic enquiries among the natives. "Are there sharks here?" he asks. "Is the bathing safe? Are the currents strong?" He would be wise, however, to heed the part of the book which provides the word "Help!" Let him learn this cry by heart. What will it avail him otherwise, when he finds that he is drowning? He may feel for the book which he has prudently placed in the pocket of his bathing trunks; but can we be sure that the pages will not have become sodden, and stuck together? There is every chance that they will open only at the section headed "At the Railway Station"—so that with a last despairing yell of "Porter, call me a taxi!" he will go down for the third time.

However, judging by the phrase book, his fellow travellers—with an unbecoming callousness, I have often thought—continue their ill-fated holiday. They no longer brave the perils of the sea, mind you, but gravitate to the surrounding countryside. In no time at all, they have been stung by a scorpion, a wasp, a bee, and a snake—all of which, by some stroke of luck, they appear to survive. There is certainly no mention of undertakers.

One of them, however, does repair to the Doctor. At the sight of a stethoscope, the patient displays advanced signs of hypochondria. "I feel," he complains, "a pain here, in the head, in the throat, in the back, in the ear, in the chest, in the neck. I am shivering. I have a fever. I have a fit. Doctor, do you consider my illness alarming?"

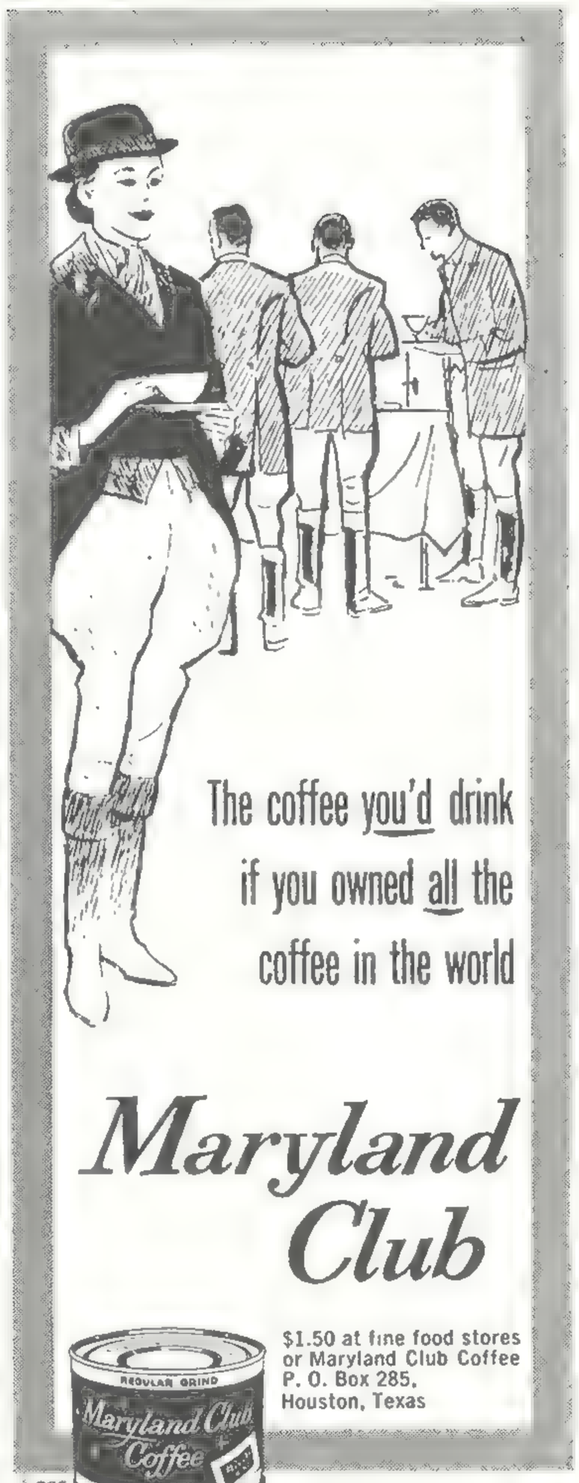
"No, it is nothing serious," the Doctor tells him reassuringly, "but you should apply a cold compress/a poultice."

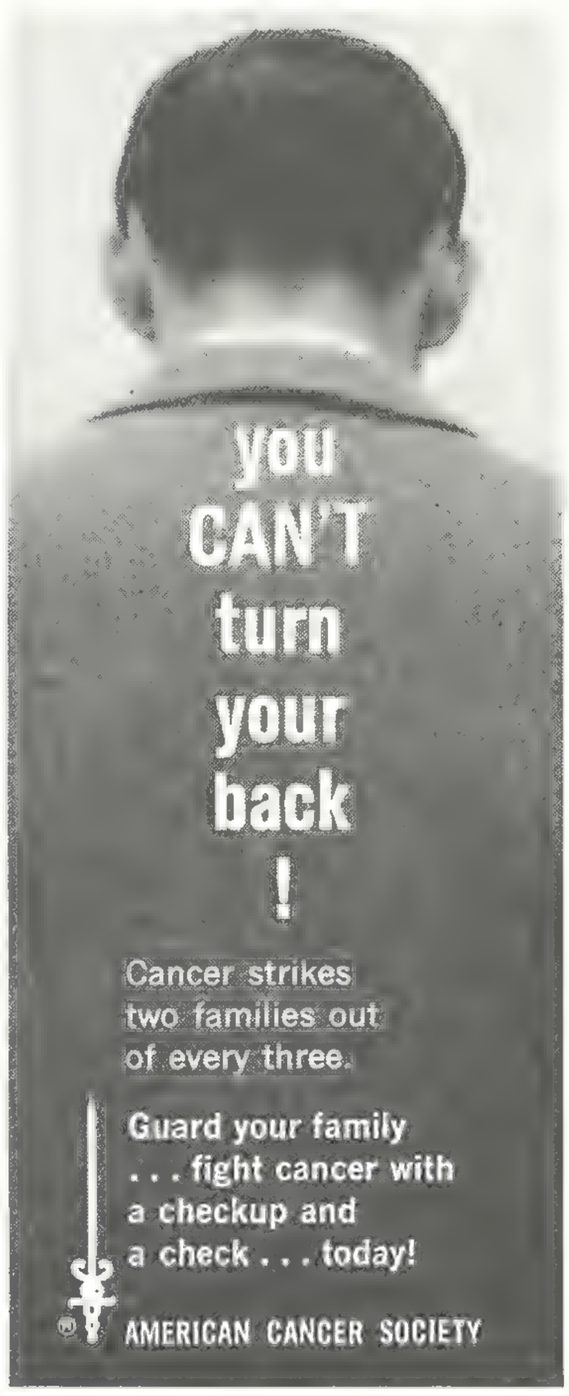
Here, the manual pessimistically concludes that the Traveller who shows such a marked degree of physical degeneration is almost certainly bound to be weak-minded as well. Hardly has he boarded a train, in fact, than he is beset by further misfortunes. He suffers, it seems from amnesia. "I can not find my passport/my ticket," he informs the exasperated guard, under the heading "Travelling Difficulties"... "I left a suitcase (an overcoat, an umbrella, a camera) at the station. I have got into the wrong train. I missed my connection," he finishes, his voice trailing off forlornly—as well it might, when he sees the Italian word for "connection" is *coincidenza*.

As the train is an express, the guard decides it is not worth dealing with him until they reach the frontier. By now, our friend is in an ill-controlled state of jitters. He brings out his packet of cigarettes, but finds, to cap everything, that he has also lost his matches. Squinting nervously at *All You Want in Italy*, he turns to the neighbour on his right. "May I trouble you for a match, please?" he asks courteously. "Sorry! I have no matches. I do not smoke," the man tells him, rustling his newspaper angrily.

"Do you mind my smoking, Madam?" he enquires of the lady on his left, hoping that she at least will provide him with a match.

*(Continued on page 51)*

*VITALIFT*

*KEEPS*

*NEW,*

*NEW*

*SMARTNESS*

# *...at the tip of your heels!*



***VITALIFT** is the wonderfully new and smart heel that makes toplift replacement fun and fashionable!*

The secret is an exclusive hidden screw post that both strengthens the heel and holds the toplift. Nylon or steel lifts screw on and off in seconds, stay on because the screw keeps them safely in place — wherever you walk. Comfortable and long-wearing, too, because nylon VitaLifts are cushiony yet firm, and steel VitaLifts are specially tempered and finished. Ask for VitaLift on your next pair of shoes — for good looks, good walking all the way to the tip of your heels!

VitaLift

**The exclusive, easy-change heel and toplift found on smart shoes everywhere.**

*one of the many modern heel designs produced by Mears Heel Company, Lawrence, Massachusetts Division of United Shoe Machinery Corporation*



*Baron Wrangell and friend, photographed in New York's Botanical Gardens.*

# Lady Hathaway imports a new Liberty print—*triumphantly feminine*

WOMEN are dressing like women again. "Thank heavens!" says the Man in the Hathaway Shirt. "It's good to see the victory of Lady Hathaway's axioms for tailoring shirts. Bosoms should be bosoms. And shoulders should be *soft.*"

The shirt you see is the result of Lady Hathaway's most recent trip to Liberty of London. The print is the sort of thing that Sir Arthur Liberty was selling to pretty mem-sahibs at the turn of the century. It is triumphantly *feminine.* There's a vernal freshness. And a hint of surrender.

It takes a practical feminine eye to appreciate the minutiae of Lady Hathaway's tailoring. The buttons are sewed on to stay. The single-needle stitching is barely visible. And you can push those sleeves above the elbow. It reveals a little more of the essential *you*—and it's jolly comfortable.

The fabric is the lightest lawn. About $10.95 in blue, gold or gray. For store names write C. F. Hathaway, Waterville, Maine. In New York, call OXford 7-5566.




The lovely, the luxurious **nylon tissue tricot** with the silken touch, created exclusively by Kayser, expressly for you. Here, the slip adorned with delicate bouquets of lace, $8.95. From the Kayser Lingerie fabulous Beaux Arts collection . . . in six of fashion's freshest and most exciting colors. Available at fine stores everywhere.

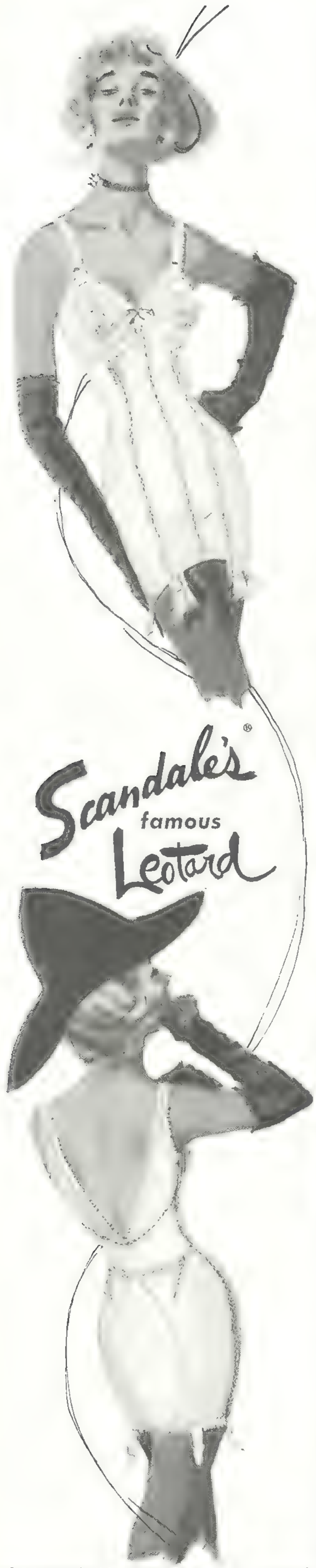
KAYSER®

KAYSER-ROTH LINGERIE COMPANY, Inc., 425 Fifth Avenue, New York for fine lingerie, gloves, hosiery . . . "You Owe It To Your Audience"



*A little heel goes a long way to make this pretty pump your favorite escort on a springtime day. The Beau Tie, a* Red Cross Shoe

This product has no connection whatever with The American National Red Cross • The United States Shoe Corporation, Cincinnati 7, Ohio




**SCANDALE'S LEOTARD** #5...an all elastic couturier creation without boning...lighter-than-air undercup wire that holds the **D & C** cups in perfect shape. $22.50. At your nicest stores.
Other Leotards in **B & C** cups $18.50.
TRU BALANCE CORSETS, INC.
136 Madison Avenue • New York 16

# VOGUE'S SCHOOL & CAMP DIRECTORY

For advice: write Vogue's School & Camp Bureau,
420 Lexington Ave., N.Y. 17, or call LE 2-7500

## Girls' Camps

### T-LEDGE

Orr's Island, Maine. Connected with mainland. Sailing in beautiful Casco Bay. Clean, clear salt water. Own stable. Dramatics, music, tennis, crafts. Water skiing. Lots of trips. Booklet. **Nell Barnes Knorr, Box V-93, South Portland, Maine.**

### OGONTZ WHITE MT. CAMP

In New Hampshire. Girls 6-18. 750 acres on mountain lake. Rustic cabins. Swimming, sailing, canoeing, aquaplaning; form & trail riding; tennis, hockey, golf; art, crafts, music, dramatics. Trips. **Abby A. Sutherland, Box 300, Ogontz Center, Pa.**

### NESHOBE

HANCOCK, N. H. GIRLS 7-17
Swimming, Athletics, Dancing, Music, Dramatics. Arts & Crafts, Camp Craft & Trips. Counselor for each 3 girls. Cabins on lake. **Mrs. Wesley Chase, R.F.D. 2, Peterboro, N. H. Scarsdale Rep. SC 3-7351.**

### TEELA-WOOKET

The Horseback Camps of Vermont. A glorious summer of riding, fun, adventure! Water sports, golf, tennis, archery. Trips. Dramatics, crafts. $375-$525, no extras. Outfit may be rented. Booklet. **Mr. & Mrs. A. L. Hayden, Box 156-V, Wellesley Hills, Mass.**

### buff ledge

Milton, Vt.
One of Brown Ledge Camps

Free Daily Riding for all, featuring the finest trails in Vermont. Equitation, jumping, mounted drill, horse shows. A superior waterfront program, featuring water skiing, swimming, sailing, diving, trips in our own Chris Craft; golf, tennis, archery, crafts, dancing, overnight trips. Counselor training program for teen agers. All-inclusive fee. No extras! Free booklet.
**95 Girls 7 to 18.** (*Brown Ledge Div., 11-18.*)
**Please give age.**
**Mr. & Mrs. M. W. A. Hunt**
**18 Carver Ave., S., Scituate, Mass.**
HORSES CHRIS CRAFT Water Skiing

## Boys' & Girls' Camps

### HEMLOCK • DELLWOOD

SEPARATE BROTHER-SISTER CAMPS
Great Smoky Mts, Waynesville, N.C. 8-16 years. 9-6-3 wks. Riding, swimming, basketball featured. Horseback, canoe trips. All sports, golf. Catalog V: **Mr. & Mrs. Fred Crum, Box 8675, Richmond 26, Va.**

### MERRYWOOD

LENOX, MASSACHUSETTS
Near Tanglewood, co-ed, 12-18. Attend Berkshire Festival, many cultural events. Study musical instruments, chamber music, with Boston Symphony men. **Ruth Hurwitz, Dr., 27 Bishop Rd., W. Htfd. 7, Conn.**

### HERMANN YOUTH RANCHES

WOODLAND PARK, COLORADO
Separate ranches 6 mi. apart, for boys & girls 10-17. Riding, all sports. Weekly inter-ranch socials. Pack-trips, rodeos, sightseeing. 32nd summer. Brochure.
**Eric V. Hermann, Director**

VOGUE'S CAMP DIRECTORY for 1959 is available—sent on request. Write or telephone for your copy.

## Boys' Camps

### CAMP CHARLEVOIX

A character camp for boys 7-17 in No. Michigan. Dude ranch, 40 horses. Rodeo, western cowboys. All sports. Riflery. Sailing fleet. Trips. College staff. No hay fever. 34th year. Write: **K. V. Smith, 1922 Beaufait Rd., Grosse Pointe Woods, Michigan.**

### FAIRWOOD

Torch Lake, Mich. Boys 7-17. 4 groups. Land, water sports. Riding, sailing, water skiing instruction. Crafts, trips. Special features for older boys. Sister camp, Four-Way Lodge. Booklet. **M. V. Eder, Dir.-Owner, 5699 Belmont Ave., Cincinnati 24, Ohio.**

### VALLEY FORGE SUMMER CAMPS

A summer of fun and recreation in heart of America's National Shrine. Ranger Camp (12-14). Pioneer Camp (9-12). Specialized training in leadership and social courtesy. Aquacade! Separate Band Camp (13-18) under renowned musical director. Individual instrument instruction. Box 53, Wayne, Pa.

### MANDALAY IN BERKSHIRES

BE—"HAPPY WITH THE HOLLISTERS"
Girls 7-15, Lee, Mass. Swimming, Riding, Golf, Tennis, Crafts, Theatre, Tanglewood Concerts, Bicycling, Tutoring. Stone Mansion. **Mrs. Norman B. Hollister, 164 Bartlett Ave., Pittsfield, Mass.**

### CAMP COWASSET

Summer of fun on Cape Cod. All salt water sports, sailing, swimming. Riding, archery, tennis, crafts, music, dancing, dramatics. Trips. Log cabins in spicy pines. Ages 5-15, 4 groups. 43rd yr. Catalog. **Beatrice V. Hunt, Dir., Holbrook, Massachusetts.**

Any of these schools and camps will gladly give you further information.

### FOUR-WAY LODGE

On Torch Lake, Mich. Girls 7-18. 4 groups. Mature leadership. Riding in fee. Sailing. Wide choice land, water sports. Music, crafts, trips. Modern equipment. Brother camp, Fairwood. Catalog. **Mrs. M. V. Eder, Owner-Dir., 5699 Belmont Ave., Cincinnati 24, Ohio.**

### CAMP ARBUTUS

45th Season. Grand Traverse Bay Region, Michigan, on Arbutus Lakes. 120 girls 8-16. Exceptional staff 1-4. Well known for waterfront, land sports riding, trips and fine arts program. **Mr. & Mrs. Paul Hunsicker, 24835 Gleneyrie, Birmingham, Mich.**

### RED PINE CAMP

For girls, ages 6-16, on Clear Lake, Minocqua, Wis. Friendly atmosphere. Major activities: riding, waterfront, canoe trips, tennis, campcraft, and the arts. 4 & 8 week sessions. **Mr. & Mrs. Richard V. Wittenkamp, 5309 Hammersley Rd., Madison 5, Wis.**

### LONG SCRAGGY MT. RANCH

In Colorado Rockies. Daily Riding—Western & English. Red Cross Swimming Instruction. Heated Pool, Pack Trips, Sports, Drama, Art, Music, Crafts, Dancing. Experienced counselors. Girls—age 7 to 15. Write: **Mrs. L. V. Hayden, P.O. Box 7662, Denver 15, Colo.**

## Travel

### ARISTA STUDENT TRAVEL ASSOCIATION

in cooperation with
**THOS. COOK & SON**
World's Oldest and Largest Travel Organization
offers personalized summer tours to
U.S.A., CANADA, MEXICO and EUROPE
Special Age Groups: 13-15, 16-17, 18-20.
Co-educational & All Girls, $695 Up
Director: MRS. DIANE KULICK.
Call MUrray Hill 8-2230, OR 8-4000
Write for information to 587 Fifth Ave., N. Y. 17, N. Y.
or consult your travel agent

## Retailing

### RAY-VOGUE SCHOOLS

750 NORTH MICHIGAN AVENUE, CHICAGO
Write Registrar, Rm. 209. Intensive 1 year course. Fashion Merchandise incl. Buying, Modeling, Selling in stores Saturday with pay. Attractive dormitory for girls. (No connection with Vogue Magazine.)

## Home Study

### INTERIOR DECORATION

Approved supervised home study training. Fine starting point for career. No classes. No wasted time. Text and work kit furnished. Diploma awarded. Send for free booklet. **Chicago School of Interior Decoration. 835 Diversey Pkwy., Dept. 3383, Chicago 14.**

## Junior College

### SOUTHERN SEMINARY

And Junior College. Accredited Jr. College & last 2 years High School. Music, Art, Drama, Home Ec., Phys. Education, Secretarial, Merchandising, Kindergarten Tr. Equitation. 93rd Yr. **Margaret Durham Robey, Pres., Box 103, Buena Vista 1, Virginia.**

## Girls' School

### CASTILLEJA SCHOOL

Founded by Mary I. Lockey in 1907. Day and resident school, preparing for eastern and western colleges. Garden, pool, year 'round outdoor sports. **Margarita Espinosa, A.M., Prin., Eleanor Huckvale, Asst., 1310 Bryant St., Palo Alto, California.**

## Coeducational School

### JUDSON SCHOOL—ARIZONA

Coed ranch school. Grades 1 to 12. College prep. Warm, dry climate. Near Phoenix. Accredited. Small classes. Riding & polo incl. in tuition. Tennis, swimming, pack trips, fishing, riflery. 31st yr. Catalog. **David V. Wick, Headmaster, Scottsdale, Arizona.**

## Boys' School

### VALLEY FORGE MILITARY ACADEMY

*"At the Nation's Shrine"*
Prepare your boy to enter leading colleges and at the same time be trained for a commission in the Armed Services. Small classes, highest academic standards. Prep. School, grades 9 thru 12 & Jr. College, fully accredited. All sports, Arty., Cav., Infantry, Band. Senior Division ROTC. **Catalog. Box H, Wayne, Pa.**

## Fine & Applied Arts

### Dress Design AND DRESSMAKING

for professional or personal use, including pattern-making and tailoring. Intensive training, individual advancement, coed; attractive residence on Lake Shore Drive for girls. Credits applicable to college degree. Entrance 1st Monday each month. Write Registrar, Room 201. Specify course.
**RAY-VOGUE SCHOOLS**
**750 N. MICHIGAN AVE., CHICAGO**
*(No connection with Vogue Magazine)*

### TRAPHAGEN SCHOOL OF FASHION *FOR RESULTS*

*Training Here Pays Lifetime Dividends*
Trade Methods in Minimum Time—Coed
ART DESIGN CLOTHING CONSTRUCTION INT. DECOR
Beginners & Advanced, Day, Eve., Sat. *Register Now!*
Illustration, Sketch, Pattern, Dressmaking, Display.
Our Graduates in Demand! Junior Sat. A.M. Class.
Free Placement Bur. Send for Cir. I. Phone CO 5-2077.
**TRAPHAGEN, 1680 Broadway (52d St.) N.Y. 19**

### NEW YORK SCHOOL OF INTERIOR DESIGN

**SUMMER SESSION**
**SIX WEEKS' PRACTICAL COURSE**
Starts July 6th. Faculty of leading decorators. Period and modern styles. *Send for Catalog S*
**Home Study Course** starts at once. For those who cannot come to New York. *Send for Catalog C*
**29 East 72nd St., New York 21, N. Y.**

## CAMP TIME

Only a few short months remain before most camps open.
For help in choosing one, please fill in our coupon.

*Name* _____

*Address* _____

*Son* _____ *Daughter* _____ *Age* ____

*Type of camp preferred* _____

*Location* _____ *Approximate fee* _____

3-15-59

## TRAVELLERS IN JEOPARDY

*(Continued from page 45)*

"Excuse me, I can not bear tobacco smoke," she replies stonily.

Clasping his phrase book like a talisman, he suddenly finds himself face-to-face with the customs officials. "My passport will prove to you that I am not a merchant," he informs them coolly. They exchange a look of complicity with the guard, and remind him that his passport is, in fact, lost. His heart lurches. So deep-rooted is his amnesia, that he has forgotten that he has forgotten his passport. He is not yet beaten, though. Drawing himself up haughtily, he cries, with an execrable accent, "Kindly take me to the Consul." After arranging for a new passport, the Consul sends him on his way, urgently begging him to assemble his scattered wits.

It is now too late, however. The Traveller has already suffered a surfeit of shocks. He decides, it seems, to embark on an insensate round of pleasure and dashes hotfoot to the opera. During the interval, his gaze alights on a young lady who has dropped her glove. He springs forward to pick it up. Their eyes meet. "Madam," he babbles, "will you do me the honour of meeting me this afternoon/tonight/tomorrow?" In the face of such importunity, she feels unable to refuse his pressing invitation, and we next meet them together in a restaurant. He has by now collected a small library of phrase books and consults them each in turn.

"Allow me to pour some wine for you," he says.

"Many thanks. Only a sip," she replies, still unsure of his intentions.

"This wine will not harm you, it will not go to your head," he tells her cunningly, filling her glass to the brim. She drinks meditatively. Then, with a start of surprise, he cries "Why, you are already a bit tipsy!"

"It is only that I am as hungry as a wolf," she mumbles.

He beckons with a lordly gesture to the waiter. "Ho, there!" he calls. "Bring me a whiting with crumbs, followed by a quail *à la financière*, and some toothpicks." He, alas, has also taken a considerable amount of wine, and leans unsteadily across the table to replenish his companion's glass. Half dead with hunger and fatigue, she only twists it round in her fingers. "Will you please empty your glass," he tells her didactically. "Many thanks," she hiccups, "it is impossible. I have done."

The waiter scurries up with the whiting with crumbs. After the first mouthful the miserable host flings down his fork. There are tears of vexation in his eyes. "The plates are cold," he laments. "This is not properly cooked. I have had enough. I don't *like* this. I shall leave. Send for the bill."

The waiter, who is tired and wants to go to bed, presents him with a yard-long bill. The Traveller, desperately trying to focus, realizes that he has been gypped. "It does not seem right," he whispers. "I have not had pigeon *à la crapaudine*, nor calf's head with oil and vinegar. Neither I nor this lady ordered gherkins. Send for the maître d'hôtel."

But the maître d'hôtel hovers over them in an attitude of haughty disinterest. People are beginning to stare. The diner, overcome with embarrassment, fumbles in his pocket for the money. Then follows a scene of unparalleled horror. His pocket is empty. "I have been robbed," he yells, starting to his feet. "I can not pay now. I have no money left. Would you wire for me to my Family/to my Friends? I shall call a policeman!"

After further heated exchanges, a policeman arrives and escorts him back to his hotel. Once safely locked in his room, he is chagrined to find that, in point of fact, his money is quite safe, wrapped up in a pair of socks. He falls back on the bed, which is lumpy/hard, and stares languidly at the ceiling. Suddenly he is struck by a hideous thought. He has left his lady friend without a word of farewell. He must apologize at once. With twitching fingers, he searches through the phrase books until he finds a sufficiency of headings marked "Letters."

"My Divinity," he begins as instructed, "unfortunately we are separated and I have not the opportunity of expressing my best wishes personally. You have not done me the honour of confiding

*(Continued on page 52)*

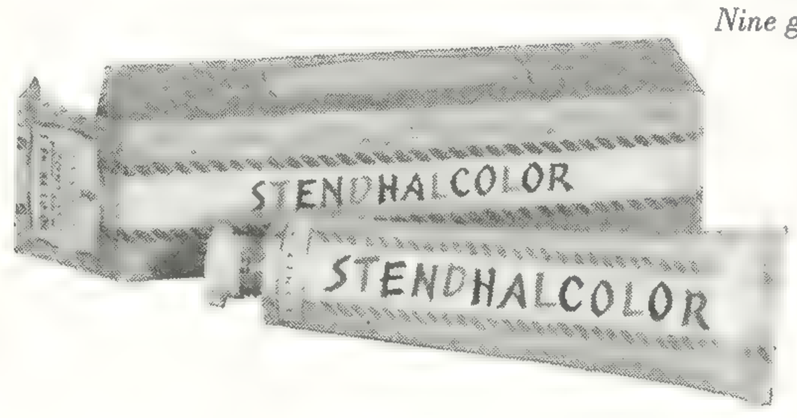

*France sends its veil of mystery*



STENDHAL

STENDHALCOLOR . . . the imported and important foundation that tints your skin with a veil of color, brings a radiant glow—a flawless complexion. This French beauty secret smooths your skin to a fine texture, lets the pores breathe normally. Remarkably long-lasting, never mask-like, Stendhalcolor can be used with or without powder. Let France's veil of mystery work its day long magic for you.

*$5.00 plus tax*
*Nine glowing shades*




*STENDHAL . . . Your loveliness translated by the French*

*At Lord & Taylor and Bonwit Teller, New York—J. W. Robinson, Los Angeles Carson's, Chicago—Filene's, Boston—Kaufmann's, Pittsburgh—J. P. Allen, Atlanta City of Paris, San Francisco—Thalhimer, Richmond and fine stores everywhere.*

Laces
by
SIMONE



*with the gentle power to mold those lovely curves*

So frothy light and comfortable . . . Pantie No. 6017, Girdle No. 5117, of fine two-way stretch nylon power lace and satin Lastex back panel. Front panel of nylon marquisette is trimmed with satin ribbons and covered by a film of nylon lace.

White with blue . . . Black with cafe au lait.
Sizes S, M, L and XL each about $10.00
Other styles available from $5.95.

Simone

At fine stores everywhere or write for the one nearest you

THE SIMONE COMPANY, INC.
136 Madison Avenue, New York 16, N.Y.

## TRAVELLERS IN JEOPARDY

*(Continued from page 51)*

in me. That lady whom you mistrust is my sister. Forced by circumstances, I am obliged to ask you a favour; I should be much indebted to you if you would kindly lend me the sum of. . . .

"Begging you to remember me kindly to your whole family,

"Believe me, I am yours respectfully,

A. Traveller."

Only after he has licked the envelope does he realize that he knows neither the lady's name, nor her address.

He has, however, owing to excessive good living, run through a considerable amount of money, and he makes the wise decision to go to a cheaper hotel. His original phrase books are packed, and he is forced now to make do with a rather old-fashioned one, entitled *Useful Phrases for the Traveller Abroad*.

"Have you a bedroom with a bed in it?" he asks the clerk, leaning nonchalantly across the desk. Suppressing any feelings of astonishment at the question, the clerk leads him up to a room on the third floor. "Let us see if this bed is good, for that is the main point," the Traveller says, bouncing up and down to test its worth. "Are the sheets dry?" he goes on, examining them closely. "No, they are damp and dirty. Kindly change them. Kindly call the chambermaid."

He starts unpacking. His clothes really are in a shocking state. By the time the chambermaid arrives, he has quite a pile of commissions for her. "Please darn my stockings," he says ingratiatingly, "with cotton to match their colours. Also kindly wash my nightshirt at once. There are two buttons missing from my combinations." With as much dignity as he can muster, he asks her to call him at six the following morning. He has, he tells himself, to turn over a new leaf. Tomorrow, he will devote himself to making business contacts.

In the morning, he wakes feeling much more sanguine. The maid is really a charming creature, he decides, eyeing her over the damp bedclothes. He engages her at once in conversation. "I have slept very badly the whole night," he tells her mendaciously. "I have not closed an eye." She betrays no sign of distress. "We will take a walk when you are dressed," he goes on winningly. She makes a convulsive move towards the door.

He feels that he must prevent her leaving him. He is really starved for human contacts; taking *L'Italiano e l'Inglese* from under his pillow, he decides to appeal to her womanly sympathy. "What must I do," he wails. "I have neither father nor mother. My sister was hurt by her donkey. In going downstairs, my uncle broke his leg, and I, in going up, broke my head." A look of comprehension suffuses the maid's bovine features at this last remark, and she starts sliding again towards the door.

"Wait!" shouts the Traveller, deciding to use more snobbish tactics to detain her. "My eldest brother is a Marquis, and my cousin is a Duke. The Marchioness is waiting for me in the hall. How old," he asks, grasping her firmly by the arm, "is the Emperor of Germany?" She lets out a scream of "You are mad!" and rushes in tears from the room.

Gloomily, he buries his face in his hands. "I am indeed mad," he moans, "and what's more, it is hereditary madness. Heaven knows, the phrase books have described travellers as being all descended from a bunch of eccentrics. What about that Russian aunt who was found under the table with a picture? And more frightening than any, that isolated, verbless sentence in the Icelandic phrase book, which said simply, in cold, spine-chilling print, "My grandmother and my cabbage." And finally the book printed in Naples, for the edification of the American troops, which asked so plaintively—"What is my mother? Whit is my mather? Wom is my mitter? Mut is my wother?"

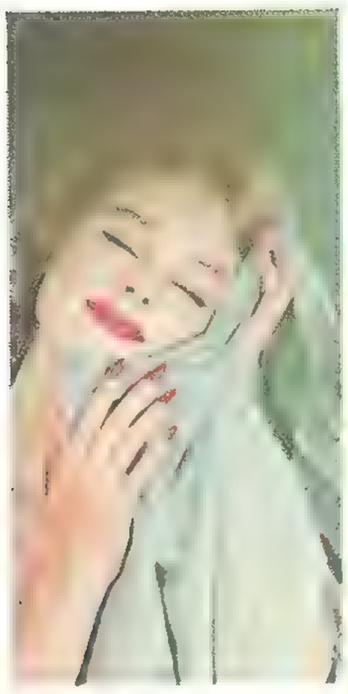
These are signs of almost total derangement of the mind. I must return with all possible speed to the quiet, rural peace of home. I see no reason, even, to consult my analyst. "Roots!" the Traveller suddenly shouts. "That's what I need. Roots!" And tearing up the phrase books and scattering the leaves like rose petals, he dashes downstairs laughing and sobbing. "Send for my postillion," he cries peremptorily to the clerk. "I wish to depart forthwith."



It's the handmade look in Suavette by Van Raalte

It's the loveliest news in lingerie! It's Suavette—Van Raalte's new tricot fashioned from Du Pont nylon. Softer, lighter, more opaque, Suavette is rich in exclusive laces and appliques. All for a look you'd swear was handmade! Ask for Van Raalte's other exciting Suavette styles, too—at nicest stores everywhere. (Above and opposite: slip #7236 in sizes 32 to 38 at $12.95)

*Because you love nice things*



finer touch



greater opacity



lighter weight comfort

A slip of new Tissue Tricot nylon, its color echoed in lace. Wisp green with absinthe lace, sand dune with ecru lace, cloud white or black. Sizes 32-38. About $13. At better stores everywhere.



# New Tissue Tricot of Du Pont Nylon

The new loveliness in lingerie is Tissue Tricot of Du Pont nylon—welcome it with open arms! Finer, lighter, here is nylon tricot made newly, beautifully *translucent*.

It's blissfully comfortable springtime, summertime, any time. And because it's made of Du Pont nylon, it's so wonderful to wash, so quick to dry. Discover Tissue Tricot now!

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

DU PONT
REG. U. S. PAT. OFF.

Du Pont makes fibers, does not make the fabric or lingerie shown here.

DU PONT'S BETTER LIVING FIBERS GIVE . . . MUCH MORE

Wembley®

NECKWEAR



# Wembley®

## White Spring

**BEAUTIFUL NECKWEAR NEWS**

Spring is beauty come to life . . . the magic of soft light tones after months of darkness. It's only fair to tell you he'll want several . . . these soft breezy whites, elegantly touched with color, do great things for a man's wardrobe. **$2.50**

*Other Wembley Ties from $1.50 to $5.00*
*Ask to see them at your Favorite Store.*

*Photography: Jacques Simson*

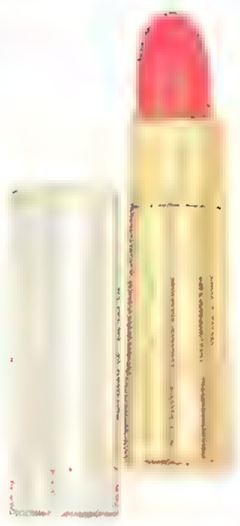






ENCORE! THE MOST LUSCIOUS COLOR IN A CENTURY OF SPRINGTIMES
RETURNS BY FASHION DEMAND! EXOTIC HYBRID
OF PINK AND GOLD, NOW A GREAT COLOR CLASSIC...

# WILD PEACH



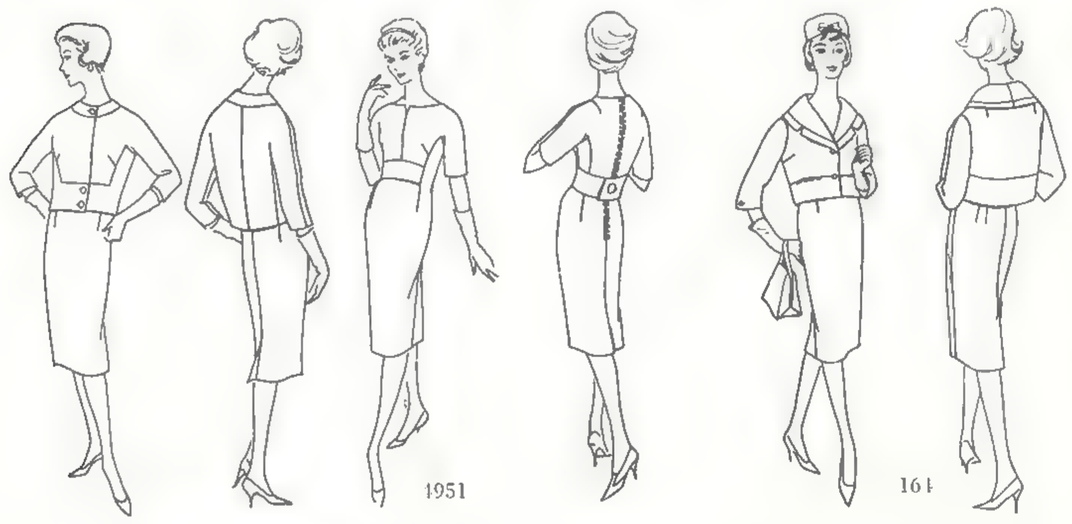
FOR BEAUTY THE MODERN WAY

Dorothy Gray

Available in Satura and
Sheer Velvet Formulas $1.35 and $2.00

## VOGUE PATTERNS

*(Other views, sizes, yardages of Patterns shown on pages 124-125)*



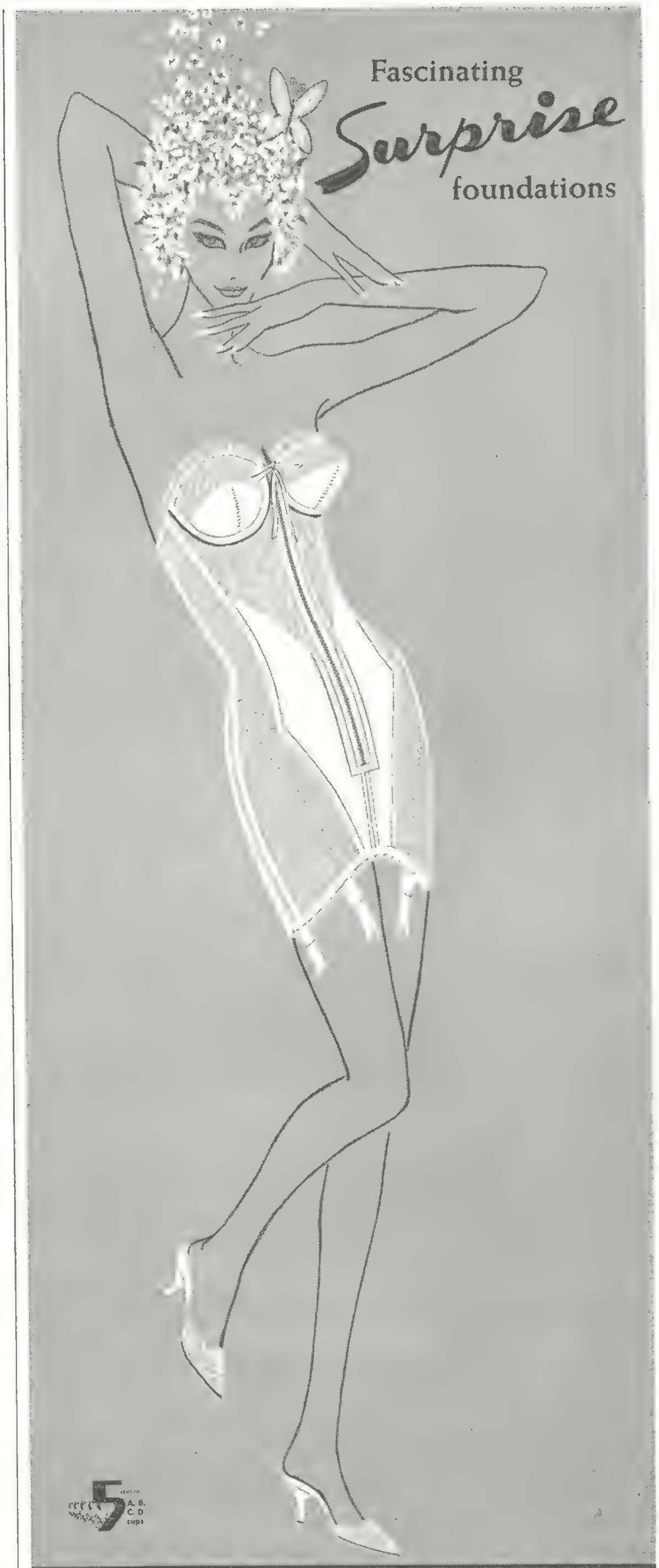

*Above, left:* Vogue Pattern 4951. Dress and jacket in sizes 12 to 42 (32 to 44). For size 14: 4¼ yds. of 45" fabric without nap. $1.50. *Above, right:* Vogue Pattern 164. Suit in sizes 12 to 40 (32 to 42). In size 14, you'll need 3⅛ yds. of 45" fabric without nap. $2.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

## DAVID CRYSTAL SUIT

Following is a list of shops throughout the country where the David Crystal suit on page 118 may be found.

Abilene, Tex.....Ernest Grissom's
Amarillo, Tex.....Blackburn Bros.
Asbury Park, N. J.....Dainty Apparel
Austin, Tex.....Marie Antoinette
Baltimore, Md.....Miller Brothers
Bartlesville, Okla.....Montaldo's
Bedford, Pa.....Barton's Fashion Shoppe
Bismarck, N. D.....Robertson's
Bloomington, Ind.....Wicks Co.
Boston, Mass.....Sporting Tailors
Bristol, Conn.....Helen Granger
Brunswick, Maine.....W. F. Senter Co.
Butler, Pa.....I. M. Jaffee & Sons
Calexico, Calif.....Irene's Dress Shop
Charleston, W. Va.....The Diamond
Charlotte, N. C.....Montaldo's
Chicago, Ill.....Bramson
Cincinnati, Ohio.....Jenny
Cleveland, Ohio.....The Higbee Company
Colorado Springs, Colo.....Montaldo's
Columbus, Ohio.....Montaldo's
Coos Bay, Ore.....The Hub
Cumberland, Md.....Peskin's
Danville, Ill.....Parisian-Oscar Meis
Decatur, Ill.....Semmel's
Denver, Colo.....Montaldo's
Detroit, Mich.....The J. L. Hudson Co.
Duluth, Minn.....Arthur Silver
Durham, N. C.....Montaldo's
East Orange, N. J.....Doop's
El Cajon, Calif.....Marsi's
El Centro, Calif.....Cinderella Shop
El Paso, Tex.....The White House of El Paso
Elko, Nev.....Cluny's
Eugene, Ore.....Hadley's
Evansville, Ind.....Strouse & Bros.
Everett, Wash.....C. C. Chaffee
Fargo, N. D.....Store Without A Name
Florence, Ala.....Earline's
Fox Point, Wis.....Town and Country
Fremont, Ohio.....Schmidt Hat & Gift Shop
Fruitvale, Calif.....J. Malnick
Gloversville, N. Y.....Harper's
Grand Forks, N. D.....Bray's
Grand Rapids, Mich.....Alice Jane Dows
Greensboro, N. C.....Montaldo's
Greenville, S. C.....Jean West Shop
Harrisburg, Ill.....Myron's Fifth Avenue
Harrisburg, Pa.....Wm. B. Schleisner Store
Hot Springs, Ark.....Montaldo's
Huntington, W. Va.....Brown's Apparel
Indianapolis, Ind.....The Wm. H. Block Co.
Jamestown, N. Y.....Olga's
Johnstown, Pa.....Brett's
Kansas City, Mo.....Mindlin's
La Crosse, Wis.....Lottie's Dress Shop
Lansing, Mich.....Maurice
Lexington, Ky.....Meyer's
Louisville, Ky.....Weinberger's
Madison, Wis.....Simpson's
Madisonville, Ky.....Baker & Hickman
Manitowoc, Wis.....Thelma's
Marysville, Calif.....Bradley's
Massena, N. Y.....Rose Kauffman
Memphis, Tenn.....Helen of Memphis
Milwaukee, Wis.....Muntain's
Minneapolis, Minn.....Harold
Nashville, Tenn.....Grace's
Omaha, Neb.....Nebraska Clothing Co.
Pasadena, Calif.....Bullock's
Pebble Beach, Calif.....Littler
Pittsburgh, Pa.....Joseph Horne
Portland, Ore.....Fifth Avenue Shop
Richmond, Ind.....Palais Royal
Richmond, Va.....Montaldo's
Ridgewood, N. J.....Jenny Banta
Rochester, Minn.....C. F. Massey
Rolla, Mo.....Hope Dress Shop
Roseburg, Ore.....Mabel Lewis
Salem, Ore.....The Towne Shop
Salisbury, Md.....Benjamin's
San Antonio, Tex.....Frost Bros.
San Francisco, Calif.....Roos-Atkins
San Jose, Calif.....Blum's
Santa Ana, Calif.....Bullock's
Schenectady, N. Y.....The Imperial
Seattle, Wash.....Littler
Spartanburg, S. C.....The Aug. W. Smith
Springfield, Ohio.....Miller Frocks
St. Louis, Mo.....Montaldo's
St. Matthews, Ky.....House of Pilcher
Stockton, Calif.....Knobby Shop
Summit, N. J.....Miss Nellie
Terre Haute, Ind.....Jame-Wolf
Trenton, N. J.....Nevius Voorhees
Tucson, Ariz.....The Ramada
Twin Falls, Idaho.....Fashion Shop
Utica, N. Y.....Eleanor Clinton's Shop
Washington, D. C.....Julius Garfinckel
Williamsport, Pa.....Jones Dress Shop
Wilmington, Del.....Finkel's
Winona, Minn.....H. Choate & Co.
Winston-Salem, N. C.....Montaldo's


The perfect all-in-one for all fashions, shapes you in one fascinating line.
Contour cups, front zipper, low back, removable straps. Leno elastic, embroidered nylon marquisette and nylon satin — white and black.
Style 710, B cup 32-38, C cup 32-40. . . . . $18.50
At your favorite store or send order to us. We will forward to store nearest you
SURPRISE BRASSIERE CO. Inc. 102 MADISON AVE. NEW YORK 16, N. Y.



# SHOP





*Finer Dry Cleaning for Better Clothes*



**means continued freshness and longer wear!**

Proper handling in special odorless cleaning fluid, meticulous attention to details—open seams, hems, buttons—PLUS hand-finishing assures the flawless appearance of your wardrobe.

***Special attention to special fabrics:***

Peau de Soie, Organza, Cotton, Laces, etc. Raincoats beautifully cleaned and waterproofed. Alterations, restyling and custom dressmaking service available.

**Yorkville Tailoring Corp.**
1272 Second Avenue
*Between 66th & 67th Sts., N.Y.C.*
Established 1920 RE 4-2630





**BUY YOUR SCARAB JEWELRY DIRECT FROM MANUFACTURER AND SAVE 50%!**

| | | |
|---|---|---|
| These exquisite Gold Filled jewelry pieces all set with genuine Scarab stones | Necklace | $7.95 |
| | Bracelet | 5.95 |
| | Earrings | 3.95 |
| | Sweater Guard | 6.95 |

The 4-pc. set only $24.00. Prices include Fed. Tax.

The Scarab, regarded by the Ancient Egyptians as the greatest charm in the world, is still believed to be a symbol of Good Fortune, Long Life and Divine Protection.

Send check or Money Order
We pay postage. Satisfaction guaranteed.

**THE SUN COMPANY** **Dept. V-1**
18405 W. Dixie Highway Miami 62, Florida





**CARIB SHORTY**

Perennially popular Guatemala jacket with "turn up-turn down" cuffs that give you full length or three-quarter sleeves to order.

Practically wrinkle-less and a great traveler, the heavy homespun cotton has just the right weight for a light spring and summer wrap.

Custom tailored in sizes 10 thru 20. Imported of course. Choose a REGAL TIVOLI BLUE, POMEGRANATE RED or BLACK, all with white.

POSTPAID **$13.95**

*Write for free catalog of imported gifts and fashions*

*The* OLD MEXICO SHOP
V SANTA FÉ—NEW MEXICO






**CANTON CARRY-ALL**

Holds everything: packages, groceries, books, bottles, tools, ice . . . ideal for weekends, picnics, cruises—last minute loads in car.

*— A Smart Gift —*

Made of No. 6 white canvas. Tough, washable . . . Stands alone, folds flat. 24" x 8" x 14".

**Plain:** .....**$5.00***

***With initials, or names:***

**Total 6 letters** .....**$6.00***

Add 20¢ per letter over 6

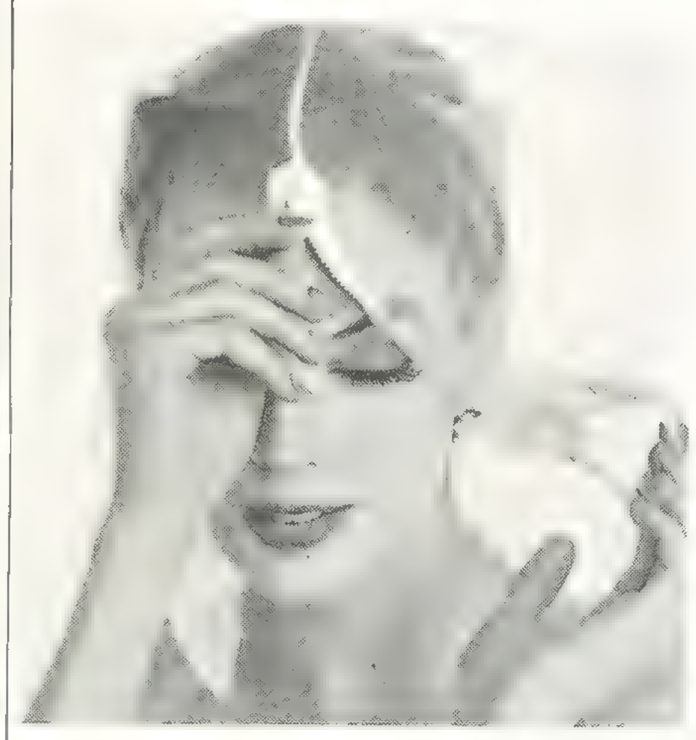
**Plus 50¢ postage west of Mississippi*

Lettering in Red or Blue. Specify which.

People in all 49 States have bought these from us.

**CANTON GREEN STORE**
Canton, Connecticut
Tel.: Collinsville OWen 3-8551


1



*1. Keeper of the coif.* A nylon marquisette cap zips over the head to protect make-up and hair while you dress. $2.95 ppd. Cosmeticap, Dept. V-2, Chrysler Building, New York 17.

*2. Taking your curves easily,* a black linen bathing suit with yellow edging and a wrap-around, reversible skirt in black linen and black and white print. Made to order by Florence Hilbrun, 14 W. 58th St., N.Y. 19.

*3. Warm-weather roses* bloom all summer long on this slim-skirted silk dress. In brown/beige, red/pink, navy blue/pale blue. Sizes 8 to 12. $45. Tomas, 609 Madison Avenue, New York 22.

*4. May to September dress* in white French tapestry cotton with a red and green-leaf print. Designed in Paris and made there by Alice Schweitzer to dress size plus bust, waist measurements. Allow three weeks delivery. $130 ppd. 755 Madison Ave., N.Y. 21.

*5. Glorified tank suit.* This red bathing suit, of wool woven with Lastex, has two buttons and a deep V at back. Sizes 10 to 16. $22.95. Saks Fifth Avenue, 50th Street at Fifth Avenue, New York 22.

2



PRICES PLUS POSTAGE, UNLESS OTHERWISE NOTED

# HOUND

## . . . spring gleaning

3



SHANNON

4



5




are you sensitive?

Do you have days when everything's velvet? When the mirror hardly has to tell you your looks are all in bloom? But sensitive lips that chap, crack and peel can take the edge off beauty. And your lipstick — not just the winds of March — can do it. The solution that guarantees a velvet smoothness is **ar-ex** Special Formula Lipstick.

All **ar-ex** cosmetics are hypo-allergenic . . . as glamorous as they are safe.



**ar-ex** Special Formula Lipsticks in beautiful shades $1.25*

**ar-ex** Nail Polish in matching shades $.60*

Aisle of Beauty — Street Floor

filene's BOSTON





Silks

*Aristocrat of Silks!*

EXQUISITE IMPORTED

**Damask Brocade**

Beautifully distinctive fabric, in fabulous Oriental shades, every color. For enchanting day and evening dresses, blouses, pajamas. Woven in Hong Kong. 36" wide.

$4.95 *per yard*

in these colors: Aqua, French Blue, Ming Gold, Mandarin red, navy, black, white and others.

We will be pleased to send you samples of these fabrics, upon receipt of 50c to cover postage and handling.

Gunn & Latchford, Inc.

Importers EST. 1921

323 Fifth Ave. (nr. 33rd) N. Y. 16, N. Y.





**ROOBASHKA**

THE TUNIC OF OLD RUSSIA

Easiest thing on earth to wear, a happy combination of loose comfort and definite styling in the high, close-fitting collar and cuffs which gather the full sleeves.

Wear it belted at parties, or loose as a beach coat (ladies in waiting take note). Tailored in the classic tradition of an age of romance from white cotton broadcloth, wash and wear, trimmed in colorfast braids of various multi-colored patterns.

Fitting is no problem, SMALL, MEDIUM, LARGE only. Another exclusive. **$11.95**

The OLD MEXICO SHOP

SANTA FÉ—NEW MEXICO



**Return of the Native**
**PEON PANTS & WEDDING SHIRT**

Dress for the vacation of your dreams in homespun manta cloth from a mountain village.

**WEDDING SHIRT** Embroidered in exquisite "PESPUNTE" patterns never before offered to the outside world. Fashion's favorite colors: INDIAN ROSE PINK, VIOLET, TANGERINE, BLACK, GOLD, BLUE, all deftly worked on the off white homespun cloth. Pleated and buttoned up with real centavo coins. Sizes 9-18. **$7.50**

**PEON PANTS** Wrap around and tie at waist and ankle. The fit is no problem, just mention your size. **$6.75**

**BOTH SHIRT AND PANTS $13.95 postpaid**

*Write for free catalog of imported fashions & gifts.*

**The OLD MEXICO SHOP**
V SANTA FÉ_NEW MEXICO



*Soft Silk Faille*

Ideal for travel and elegant wear.
All colors or own material.
Adjusts to all headsizes.
$29.50 prepaid

*Wade Merritt*

17 West 55th Street, N. Y.
PLaza 7-1755



# SHOP





*HOLD THAT TIGER!! . . . with an*
**easybaby car belt**

- Here is the answer to safe driving with young children on long drives or short trips about town.
- Allows the child to stand, sit, or lie down in comfort and safety.
- It need never be removed—is not in the way when not in use; replaces cumbersome car-seats.
- Made of strong blue webbing, this adjustable belt fastens around the child's waist with a dog leash catch and travels up and down a second strap that buckles over the seat back. A perfect baby present.

Satisfaction guaranteed. Send check or M.O. Postpaid in U.S. **$2.50**

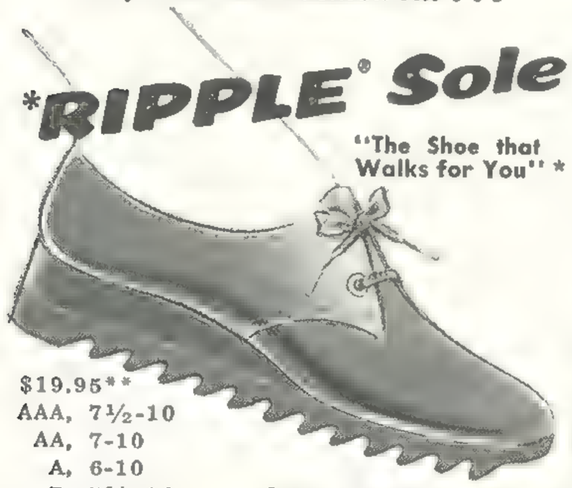
**Harvest House, Inc., 1200 Niagara 326, Buffalo 13, N. Y.**

*for Style, for Comfort*

**Try the New Fashion Hit . . .**

***RIPPLE® Sole**

**"The Shoe that Walks for You" ***



$19.95**
AAA, 7½-10
AA, 7-10
A, 6-10
B, 5½-10 Spicy Tan (Soft calf)
C, 5½-9 Navy (Grained calf)

**If you travel, if you shop, IF YOU WALK AT ALL . . . you'll delight in this sensational spring-action sole. Resilient ridges depress, then spring back to let you stand and walk hours longer in fatigue-free comfort. Absorbs shock. Balances weight. Lengthens stride. Gives sure-grip traction. ORDER TODAY. (Give size, width or write for free folder).**

*TM — RIPPLE SOLE CORP.
***Add .35 for postage, handling. Michigan orders, add 3% tax.*

**THE HACK SHOE CO.**
**506 Mutual Bldg., Detroit, Mich.**

SHOP HOUND

your best way

to market by mail

—the quick reference

for new ideas

in gifts

and giving

*Hard candy—*
in a gold-coloured majolica box, its quilted cover covered with pink polka dots.
$3.95. Perugina,
636 Lexington Ave., New York 22.

*Armed with gold.*
One of these 14-k. gold bracelets has alternately plain and textured links. The other is made of plain, flat links.
$74.95 and $59.95 ppd., plus tax.
Gimbels,
Herald Square, New York 1.

*Wooden cups.*
These bright red Japanese demitasse cups are made of lacquered wood. $21 for six, ppd.
Gunn & Latchford,
323 Fifth Ave., New York 16.

*Handbag hospital.*
Handbags of leather, suède, or fabric are repaired, relined, refinished, and given new parts at Century Factory Shoe Repair,
209 Park Ave., Baltimore, Md.

*A white china lotus bowl,*
from France, holds white fake snowdrops.
$15 ppd. Flowers Unlimited,
125 East 39th St., New York 16.







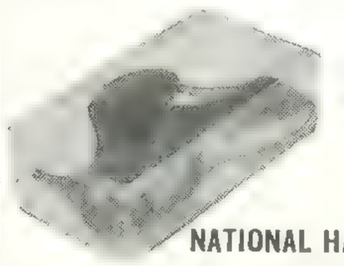


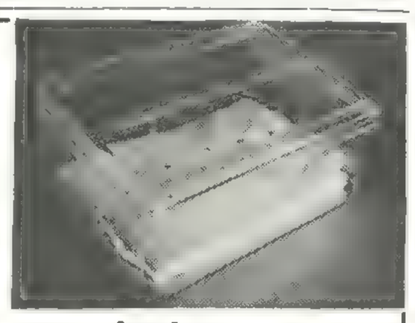
**GIANT CRYSTAL STORAGE BOX**

***Keep lingerie, cashmeres, men's shirts, linens clean and dust-free!***

Of rigid, strong polystyrene with snug-fit lid. Crystal clear . . . see contents at a glance! Size: 15" x 11" x 6" holds 12 sweaters, slips, blouses, etc. Ideal for off-season storage, too!

**$5.95 ea. ppd.**





NATIONAL'S sensational NEW
**PLASTIC SHOE BOX for women's shoes**

- lets you select shoes at a glance
- protects shoes from dust, scuffing, mildew

**$1.50 each**
**6 for $7.50**

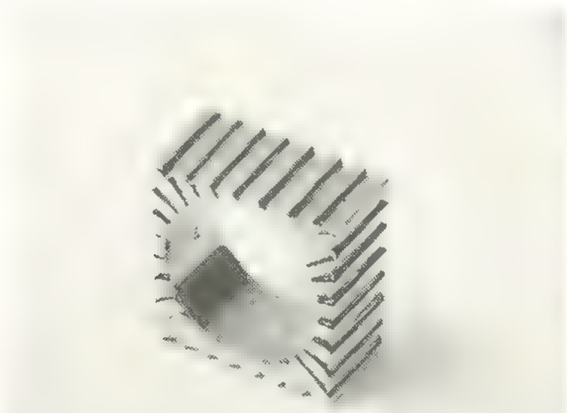
*No COD's or Stamps, please.*

**NATIONAL HANGER COMPANY, INC. Dept. V4, 15 West 18th St., New York 11, N. Y.**

PRICES PLUS POSTAGE, UNLESS OTHERWISE NOTED

# HOUND

... spring gleaning

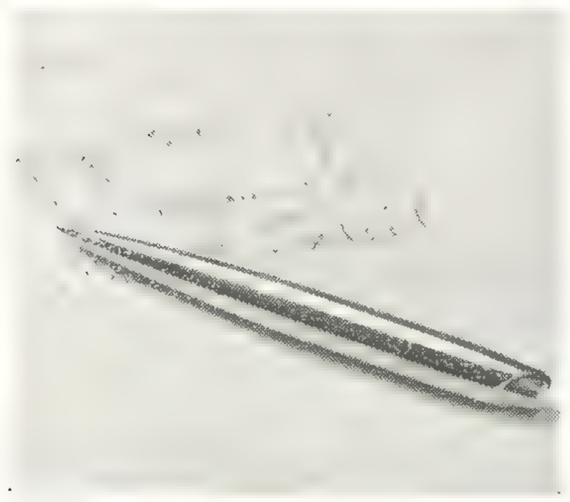




*Circle in the square.*
Here, a 14-k. gold ring,
square, its edges ridged.
$57.50 ppd., tax inc.
Murrey's Jewelers,
766 Third Ave., New York 17.
*Desk décor.*
For pencils or flowers, a white
enamelled aluminum caddy from
Italy, with a hand-painted
butterfly. 4¾″ x 3½″. $4.
Piazza Montici,
19 East 55th St., New York 22.

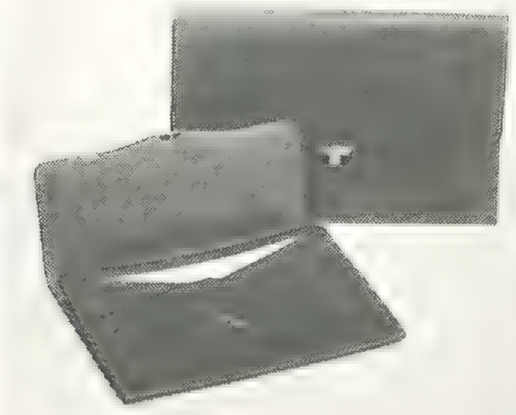


*Strawberries and silver.*
A sterling silver and
crystal jam jar,
strawberry shaped handle,
a silver spoon. $11.50 ppd.,
tax inc. Georg Jensen,
667 Fifth Ave., New York 22.

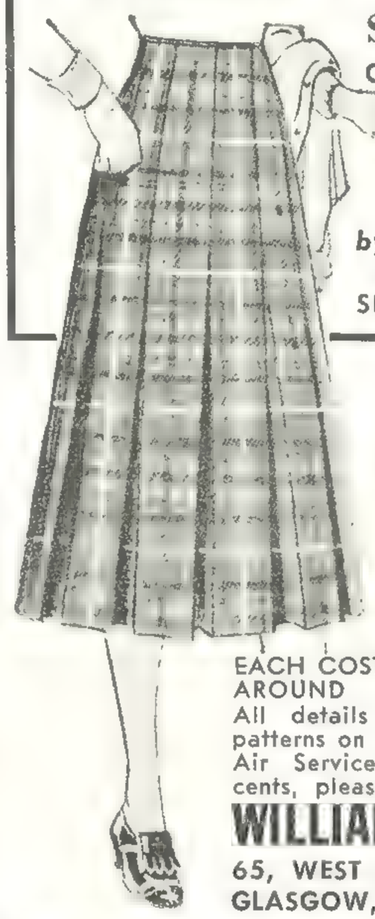


*Notable pen.*
A four-inch-long 14-k. gold
Parker ball-point pen here.
Initials on request. $25 ppd.,
inc. tax. Tiffany,
Fifth Ave. at 57th St., N. Y. 22.
*Envelopes to carry.*
Made of natural calfskin,
these envelope purses have four
inside pockets. Small, $14;
large, $16; plus tax. Gucci,
7 East 58th St., New York 22.

MIEHLMANN




**Tartan Plaid**
SKIRTS
Custom Made
per
OVERSEAS
POST
*by a famous*
SCOTTISH
SKIRTMAKER



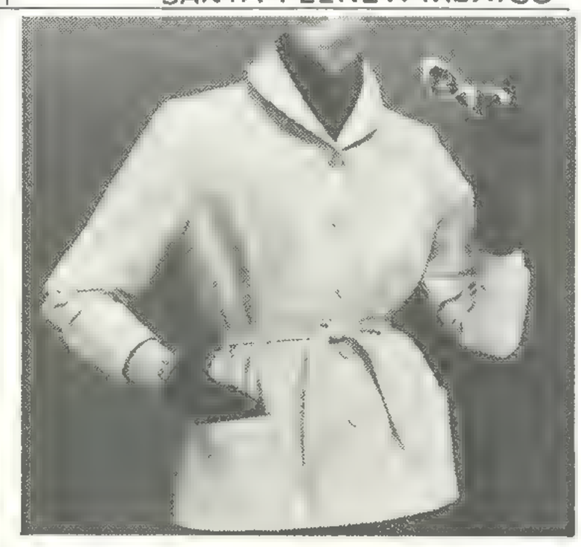
HAVING
BOX
PLEATS
ALL
ROUND,
OR
KILTED

EACH COSTING AROUND $15
All details and Fabric patterns on request. (For Air Service enclose 25 cents, please.)
**WILLIAM KERR**
65, WEST REGENT ST.
GLASGOW, SCOTLAND



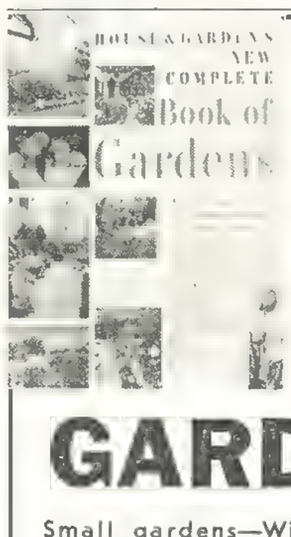
**SING SONG COAT**
HAS THAT FAR EAST FLARE
THAT FASHION FAVORS THIS SEASON
Cut from cane colored cotton pongee. The bamboo print is done in your choice of TURQUOISE, ROYAL BLUE, BLACK or ORIENTAL RED. Three-quarter length, poker player sleeves, full wrap around and tie, just one size drapes gracefully on any figure from 9 thru 18.
Love it as a light wrap for boudoir and beach and summer parties. You'll be amazed at the price too, just as we were. ONLY $6.50 ppd.
*Write for free catalog of foreign fashions and gifts.*
*The* OLD MEXICO SHOP
SANTA FÉ_NEW MEXICO





△ **GENUINE LEATHER JACKET**
For Town and Country Wear—of genuine smooth IMPORTED buttersoft capeskin leather, belted and push-up sleeves. White, Champagne, Lt. Blue, Sunset Gold and Coral. Sizes 10-18. **$27.95** plus 50¢ postage.

◁ **TATTERSAL RANCH DRESS**
Our fabulously successful Ranch Dress now also comes in a beautiful WASH and WEAR Stevens Tattersal Check in Red, Brown and Blue Check. Also in WASH and WEAR heavy Poplin in solid colors of Blue, Turquoise and Beige. Both have snap front self-belt with adjustable link fastening in sizes 10-44, 12½-24½. Sizes 10-20 . . . **$12.95.** Sizes over 20 . . . **$14.95.** Matching Hat or Bag . . . **$3.95.**
*By mail only. Send check or m.o. For COD, send $3 deposit.*
**WESTERN CLASSICS** **Box 4035, Dept. VO3** **Tucson, Ariz.**



HOUSE & GARDEN'S
NEW COMPLETE
**BOOK OF GARDENS**
Small gardens—Wildflowers—Backyard gardens—Rock gardens—Cut flowers—Terraces—Large gardens—Steps and paths—Trees—Lawns—Hedges and shrubs—Perennials—Annuals—Roses—Bulbs—Greenhouses—House plants—Flower arrangements—Fruit—Vegetables—Herbs—Garden calendar.
**320 pages, 92 in color . . . only $10.00**
At all bookstores or send this ad with your name and address. When book arrives, pay postman $10.00 plus postage. *If not entirely satisfied, return book for refund.*
TO SAVE POSTAGE, enclose $10.00 with order. *Same refund privilege.* WRITE TODAY.
**HOUSE & GARDEN**
Dept. V-315, Greenwich, Conn.

*New* **NON-SMEAR** *Liquid* **EYE LINER**



A Graycee original in eye sparkling colors that hold fast and bright . . . morn 'til night. Applied to lids by brush, dries instantly, and it's waterproof, too!
**Iridescent Silver, Silver Green, Clear Green, Pearl Blue, Clear Blue, Frosted Violet, Purple, Iridescent Turquoise, Jet Black, Frosted Black, Chocolate Brown**
and only $2.75 complete
**Matching Eye Shadows & Mascara $1.38 ea.**
Tax and Postage Incl.
Graycee cosmetique
Mail Order Dept: V3
114 HALSEY ST., NEWARK, N. J.
348 MILLBURN AVE. MILLBURN, N. J.
THE GOLDMAN HOTEL WEST ORANGE, N. J.
other shops: IRVINGTON and WESTFIELD, N. J.


Fleurs de Rocaille
Caron
ROCAILLE DE CARON
FIRST IN FRANCE · FIRST IN AMERICA

© Caron, 1959

VOGUE
MARCH 15, 1959



Vogue's
eye view of
# Paris Copies
## no waiting to wear them

This is the newest, most far-reaching answer
to the "What's Paris to me?" question: twenty-one pages of new Paris fashions copied
in jet time for American spring wearing, at prices from the $50
to $300 arrondissement. Vogue begins this issue—
the first, by the way, ever to call itself a Paris Copies Issue—with photographs
taken in Paris of original models from which American clothes-makers
have now made duplicates. Our count, from here to page 83,
is fifty pieces of fashion for a Paris-marked spring. And there are more
to come—during the first week of the collections,
over 3 milliards worth of models were reported purchased,
which in American money reads over $6,000,000.

As of this week, wherever you are in the U.S.A., what Paris
can mean to you may be in your own closet.

You might start with the hat at left—a pink organdie
sailor hat by Patou, now at Bergdorf Goodman,
Neiman-Marcus, and I. Magnin.
(Diamond and emerald earrings: Van Cleef & Arpels.)
On the next twenty pages, the Paris news,
with no waiting to wear it.

PHOTOGRAPHED IN PARIS BY SANTE FORLANO





# CHANEL POWER—1959

## . . . in Paris, in America

If fashion has taken a turn to the woman, no one can deny that much of the impetus for that turn stems from Coco Chanel—the fierce, wise, wonderful, and completely self-believing Chanel. It is not that other Paris collections are like Chanel's. They are not. But the heady idea that a woman should be more important than her clothes, and that it takes superb design to keep her looking that way—this idea, which has been for almost forty years the fuel for the Chanel engine, has now permeated the fashion world. The 1959 Chanel clothes—some shown here and on the next four pages—are not noticeably different from her clothes of other years. Indeed, they are noticeably the same with the same passionate attention to detail, to the refinements of technique that add up to the famous *luxe caché*—a fine golden chain replacing weights in the hem of a jacket; horsehair ruffles under evening dresses; a new multiplicity of pockets, real pockets made to hold a key, a lighter, whatever; the elegant linings; silk foulard unexpectedly used for a tailored suit. In her own words, the ultimate fashion rule is "la négligence, jamais." . . . This spring Chanel's collection was shown by her friends, young women accustomed to wearing the clothes of Chanel, as poised as mannequins, but with faces new and interesting to the experienced couture audience. As they entered between the familiar Coromandel screens, there was a responsive claque from the bottom of the great stairway where a clutter of beaux sat to watch. At the top sat, of course, Chanel, who has invariably watched her clothes from just that vantage point. In the French press, the word was rampant that she had worked sixteen hours a day for three weeks before the opening, adjusting with her "sculptor's hands"—squared at the finger tips and competent—every belt that was askew, every lock of hair unbeautifully awry, buttons, pockets, the works. To one of the American models, she was quoted as saying, "Certain women wear a suit; certain suits wear women. In the first case, the woman is bad; in the second, the suit is not good." With each collection since her return to the couture in 1954, Chanel has exploited more brilliantly, with dazzling nonchalance, this insistence on ease. And Chanel fanatics in America have taken her more and more to their hearts. *Opposite:* The Chanel prototype—cardigan suit with a shirt that *belongs*, an impeccable show of cuff above each wrist. New now: the plaid tweed in tandem with black and white checked silk. Worn here by the Countess Guy d'Arcangues, who wore it in the Collections, it was photographed in Paris at the Hôtel Lauzun—once the house of the Duke de Lauzun, the vexing amour of Louis XIV's cousin, the Grande Mademoiselle. U. S. copy: Lord & Taylor; Hutzler's; I. Magnin.

**COUNTESS GUY D'ARCANGUES**

HENRY CLARKE



**PRINCESS ODILE DE CROY**

*Above:* Chanel's characteristic cardiganistic ease in a coat of nubby beige wool, piped and lined with navy-blue silk. The scarf, tied loosely. Here, the original, worn—as it was at the showing—by Princess Odile de Croy. Copied by Davidow; at Lord & Taylor; Julius Garfinckel; Hudson's; I. Magnin. *Right:* Wonderful dinner-and-theatre look—a brocade dinner suit with a mandarin manner, of jewel-red silk. The open jacket, true to Chanel in its fashion, is worn over a sleeveless waistcoat-top, fitted close. Copy at Lord & Taylor; Neiman-Marcus; I. Magnin. Coiffures: Alexandre. The model: Countess Guy d'Arcangues, again at the Hôtel Lauzun photographed for the first time since its restoration.

**COUNTESS GUY D'ARCANGUES**



PHOTOGRAPHED IN PARIS BY HENRY CLARKE

# PARIS IN AMERICA





**MARIE-HÉLÈNE ARNAUD**

*Above, left:* Chanel's small revolution with suits—a new short-form cardigan of taupey wool jersey lighted with blue and red striped surah used for blouse, pocket flaps, and wide belt. The skirt, as easy as blue jeans. Copy in America by Vera Stewart: Bergdorf Goodman; Neiman-Marcus; I. Magnin. *Above, right:* The "perfect" suit—so named by Chanel—of black broadcloth with a white silk blouse, white lining the jacket. U.S. copy by Harry Frechtel. At Altman's; Julius Garfinckel; I. Magnin. *Opposite page, left:* White wool day suit—as easy as a sailing jacket; brass-buttoned in the Chanel manner. Copied in America by Harry Frechtel. Bergdorf Goodman; Hudson's; Neiman-Marcus; I. Magnin. *Opposite page, right:* Chanel's favourite black lace dress—moulded to the hipbone, then fullness; here worn with a frame of necklace, fixed with a Chanel pin. In America at Henri Bendel; I. Magnin. The model on both pages is the stardusty French actress and cover girl, Marie-Hélène Arnaud; she was photographed in the "sumptuous gilded chambers" of the Hôtel Lauzun on the Île St.-Louis.

# PARIS IN AMERICA


PARIS IN AMERICA





**RICCI:** An enchanting new version of the stole evening dress, on the page opposite—blue satin organza, bare at the top, with a sash-like scarf of white organdie that loops the shoulders, tucks into the belt; all pretending to be Pilgrim-prim, but, in the final coup, wonderfully romantic. Copy in America at Saks Fifth Avenue; Frederick & Nelson. The Ricci bell, *left, above,* shaping an evening dress of black organdie with seventeenth-century décolletage, a deep pleating of collar. Copy in America at Saks Fifth Avenue. Black and white, *right, above,* designed in a fresh tone of excitement; leaf-patterned lace over white satin, with a banner of sash, a show of shoulders. Copied in America by Nanty. At Bergdorf Goodman; I. Magnin. Copies, both pages, also at Neiman-Marcus.

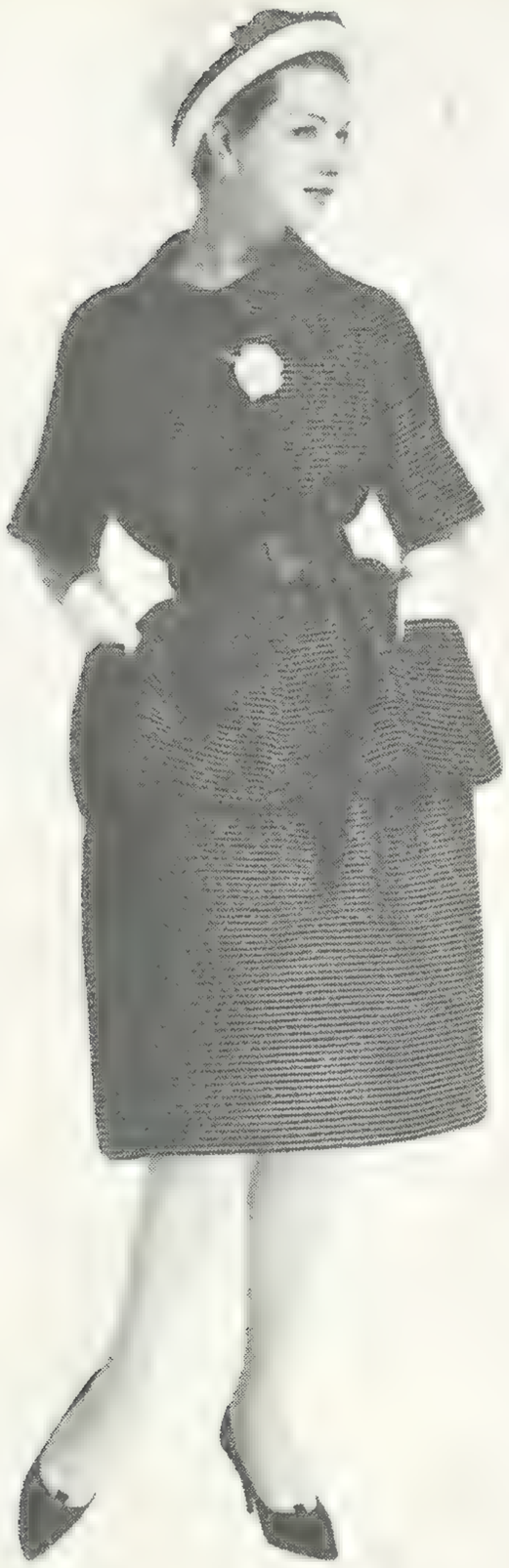
PHOTOGRAPHED IN PARIS BY SANTE FORLANO

# PARIS IN AMERICA



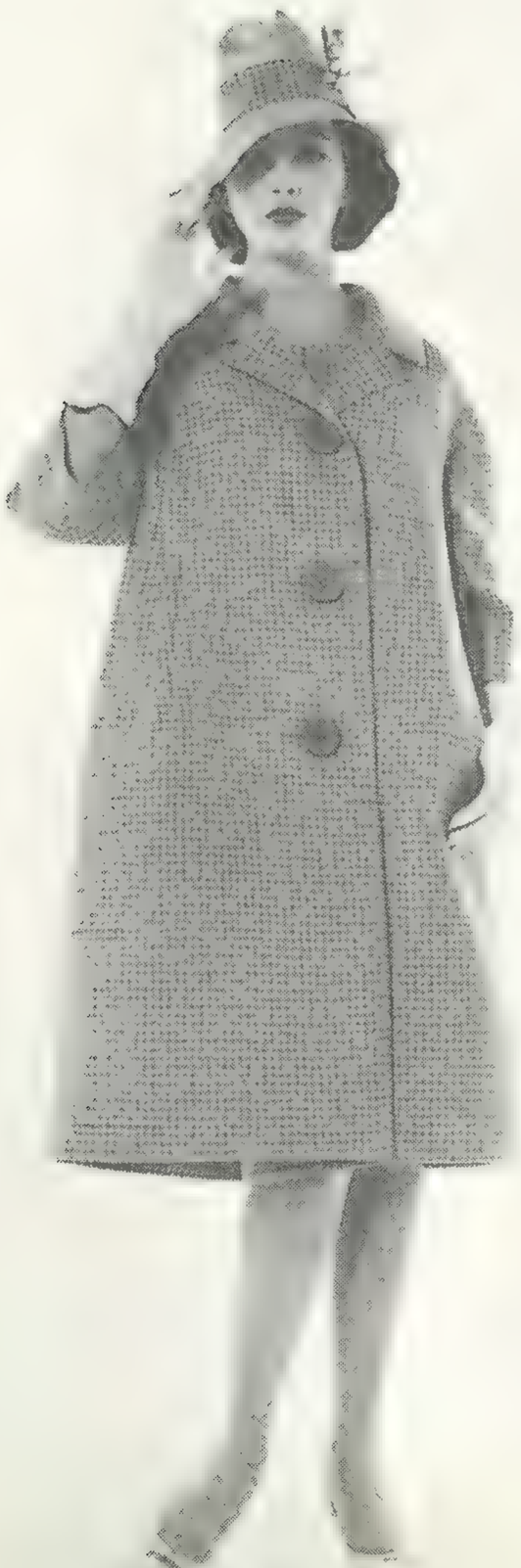
**RICCI:** Stemmy green wool suit, *near left,* with a caught-in-the-breeze degree of shape. Copied in America by Dan Millstein. At Bonwit Teller. *Far left,* new Ricci way of putting every curve in its place—a grey-and-white checked wool tunic. U.S. copy by Leonard Arkin. At Bonwit Teller. Hat name to watch here: Jean Barthet. *Opposite page, far right,* the tunic brought up short—navy-blue wool, tightly belted, brass-buttoned, one of the bell-suit series. U.S.A. copy: Saks Fifth Avenue; Neiman-Marcus. *Near right, above,* a stiffly tunic-ed suit of black wool seemingly wired with white stripes. Copy in America at Saks Fifth Avenue. *Near right, below,* towny coat in brown-and-beige wool checks (a dozen checks this size could fit on the head of a button). Copied for Saks Fifth Avenue.

PHOTOGRAPHED IN PARIS BY SANTE FORLANO









# PARIS IN AMERICA



**DIOR:** Woman-shaped dinner dress, *left,* of orange and brown flowers, warp-printed on taffeta. To note here: almost-long sleeves, a narrow bow-tied waist. The skirt is full, gathered. Chignon hat, same fabric. Copy in America by Blauner at Bonwit Teller; Frederick & Nelson. **DIOR'S ZAZA:** A young shape of day suit, *above centre,* of black and white pin-tweeded wool. At the neck, a *moustache de chat* bow: the skirt widens at the hem. White straw cloche with a red rose. Suit copied by Harry Frechtel; in America at Bonwit Teller; I. Magnin. **DIOR:** Throwaway dazzle—a trench coat, *above right,* of white silk satin, with a deep collar of white mink. The belt is bathrobe; the length, shortened. In America at Bergdorf Goodman; I. Magnin.

**DIOR:** Afternoon coat of black nubby silk, *above*, shaped to stand away, slightly, from the figure. The collar is round, young, also standoffish. Black straw coolie hat. Copy of coat, in America, by Harry Frechtel, at Lord & Taylor; I. Magnin. **DIOR:** One of the worldly middy dresses, *right*, of navy-blue wool with wide collar, double buttons below the waist. The high-crowned hat, white straw. Copy of dress in America by Blauner, at Bonwit Teller.

PHOTOGRAPHED IN PARIS BY SANTE FORLANO

# PARIS IN AMERICA







**CARDIN:** The collar, *left,* that was responsible for all the hoop talk in Paris, in a suit of Glen plaid wool so young looking it's green. Copy, in America at Saks Fifth Avenue.
**GOMA:** Wonderful reason, *above, left,* why navy blue is a breath-taker this spring—a deep white organdie bosom; more pristining in the pleated organdie cloche. A good deal of shape in the dress, besides what a belt gives it. Copy by Arkin, in America at Bonwit Teller; Wanamaker's, Phila.
**PATOU:** Navy-blue silk shantung dress, *above, right,* with several amazements—it's made in two parts, which may account for the marvellously sculptured waist, the fullness of skirt just below it. Copy in America at Saks Fifth Avenue.
**PAULETTE:** A hat, *top of the page,* that's no more than a black and white band, a cage of tulle—and doesn't have to be more, smooth high coiffure being the world-wide news in fashion it is now. Copy in America: Saks Fifth Avenue.









**CARDIN:** A town coat, *left,* that between the cut and the whiteness seems to have the last word on how spring coats should be now. How the hat should be: brown, cloche-y. Coat of Taslan-textured Du Pont acetate-and-nylon. Copy by Harry Frechtel: Bonwit Teller; I. Magnin.
**HEIM:** Coat and dress, *above, left,* slated for suit work. Search here obviously was how to get black, white, and grey wools into the same picture in a fresh way. The results? They're leaping out of the camera here. Copy in America at Saks Fifth Avenue; Frederick & Nelson.
**DIOR:** A suit, *above, right,* that starts I've-got-to-have-it thinking in most women with a casual city day planned day after day this spring. Grey and white checked wool cardigan, deep pleated skirt and, invisible just now, a tucked-in sleeveless blouse of the same wool underjacket. In America at Bergdorf Goodman; Holt Renfrew of Canada.
**PAULETTE:** Some of the prettiest Paris transparent-hat news, *above, at top*—pale-red organdie stitched into what was called by the designer "Ballon Rouge" to wear at chignon-level. Copy at Saks Fifth Avenue.

PHOTOGRAPHED IN PARIS BY SANTE FORLANO

# PARIS IN AMERICA

**GUY LAROCHE:** One of his fresh young suit shapes, *left*—a short, cassocky jacket with sunburst-pleated neckline and fuller sleeves, over a straight skirt with eased fullness near the waist. This, of Glen plaid wool, in apricot and pale beige. In America, at Bergdorf Goodman. **PATOU:** Suit-hat, *near right, above,* a pale straw sailor worn top-on, like an acorn cap. Over one eyebrow, a few inches of fringed red ribbon. To order, in America, at Bergdorf Goodman. **HEIM** dress named "Mail Coach," *near right, below,* in fabric of white Taslan-textured Du Pont nylon and silk with black dots, a bowed black belt. Hat, of black stitched silk; necklace of massed jet beads. Copy of the dress, in America at Saks Fifth Avenue; Frederick & Nelson.





**PATOU'S** white chiffon turban, *above*, clouds of fabric wrapped round and round, topped with a white silk flower. Made to order, in America, at Bergdorf Goodman. Parmentier jewellery. **LAROCHE:** Pseudo-jacket dress, *below*, of bright yellow silk with deep revers, a wide skirt puffing from the waist in small unpressed pleats. In America, at Bergdorf Goodman.





**LANVIN CASTILLO:** Blue crêpe dress, *left*, with a pale suède belt pulling all eyes to the waist. Copy in America at Saks Fifth Avenue: Neiman-Marcus. *Right*, charcoal wool tweed dress with a sleeveless white organdie blouse, black suède belt. Copy: Saks Fifth Avenue. *Below*, apricot mohair suit that rings a little bell in the fashion-consciousness: bell sleeves, scallop of pockets. At I. Magnin; Holt Renfrew of Canada. **CARDIN:** White icing hat, *below*, *left*, organdie ruffles as stiff as cupcake papers. To order at Bergdorf Goodman. **PAULETTE'S** dryad cap of green leaves, *above*. To order at Bergdorf Goodman. Earrings, from Van Cleef & Arpels. **GUY LAROCHE:** Loosely knitted black nylon-and-wool coat, *opposite*, *centre*, that just stands there and looks pretty —and, in another sense, does everything. This, at Bergdorf Goodman. **DIOR:** Black silk shantung, *opposite*, *above*, cultivating the figure via belt, pleats, jacket. Copy by Blauner: Bonwit Teller; Neiman-Marcus; I. Magnin. *Opposite*, *below*, white silk coat—exactly what's wanted summer evenings coast to coast. U. S. copy at Lord & Taylor.

# PARIS IN AMERICA









**DE RAUCH,** in blithe spirits, designed the dress, *left*—an airiness of white organza, strewn with bubble-sized dots in taupey brown. With it, a wide taupe suède belt at waist-level. Copy in America at Saks Fifth Avenue. **PATOU:** From an elegant series of late-day blacks, the cocktail dress *below, left,* in black silk shantung with fitted bodice, a charming commotion of drapery around the décolletage. Copy in America at Bonwit Teller. **LANVIN'S** off-white turban, *below, centre,* with uprising flower; net over straw. To order: Bergdorf Goodman. **GRÈS:** Fluid black silk dress, *directly below,* with a narrow, belted waist, a gathering of soft, high fullness in the skirt. In America at I. Magnin. **GOMA'S** short, chartreuse-green wool dress, *right,* with slightly belled skirt, rounded neckline. With it, his cloche —solid lilies of the valley. Dress, copied in America by Arkin for Bergdorf Goodman; Wanamaker's, Phila.









# PARIS IN AMERICA



**DE RAUCH:** Green-and-white tiny-checked silk dress, *left*, with slightly bloused top, draped skirt, a subtle but definite charm. Green felt cloche à la Iris March. Dress, copied in America at Saks Fifth Avenue; Frederick & Nelson. **PAULETTE'S** romantic organdie hat, *below*, with a great velvet bow squashed against the brim on one side—the bow in red, the hat, white. Its name is Opaline. A Paris original: to order in America at Bergdorf Goodman. **PATOU'S** black dinner dress, *right*—short, two-piece, with the typically narrow, rib-hugging bodice that ran through this collection; straight décolletage. Some soft fullness creeps into the skirt. Copied in America for Saks Fifth Avenue and Neiman-Marcus.





PHOTOGRAPHED IN PARIS BY SANTE FORLANO



# PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . The American, British, French, and West German Foreign Ministers jostling for position at the Paris dress rehearsal this month before the NATO council meeting next month. . . . The French pleasure in the fascinating scandal, known at first as *L'Affaire Lacaze* but, now, simply known as *L'Affaire*. . . . The Bernard Malamud short stories, *The Magic Barrel*, wrenching, subtle, and knowing. . . . Geraldine Page as an old movie star in love with young Paul Newman, and their almost outrageous love scenes in *Sweet Bird of Youth*, the new, complex Tennessee Williams play, strong, moving, the dialogue swirling, as it always does, with superb imagery.

PEOPLE ARE TALKING ABOUT . . . The extraordinary Hindu movie, *Aparajito*, a laconic working of a universal theme: the well-loved, bright son whose mother, in bringing him up with care and education beyond her own position in life, inevitably brings him up to forsake her. . . . The Peter Ustinov record, *The Grand Prix of Gibraltar*, in which Ustinov, an enormous cornucopia of wit, messes up sports car racing. . . . The simplicity, the effectiveness, and the practicality of the new book, *Eat Well and Stay Well*, by Ancel and Margaret Keys who give menus, recipes, and tables of food weights (Dr. Keys is a member of Vogue's Diet Authority). . . . The sudden emergence of Washington's enormous Smithsonian Institution, now directed by Dr. Leonard Carmichael, as the "new culture hotspot."

PEOPLE ARE TALKING ABOUT . . . The engaging froth of the movie, *I Was Monty's Double*, the true story of a fairly dangerous assignment given to M. E. Clifton James during the war in which the purpose was to mislead the Germans about General Montgomery's whereabouts; somehow the movie comes out more funny than frightening. . . . The amusing Atco record, The Coasters, singing "Charlie Brown, that clown." . . . A small, inexorable novel, *The Pledge*, by Friedrich Duerrenmatt, a Swiss writer of few words, but those logically explosive, especially in this story of a brilliant detective, planning accurately, patiently, to trap a murderer, but forgetting to take into account the only block to success, chance.

PEOPLE ARE TALKING ABOUT . . . The rarity, the beauty, of the exhibition of illuminated manuscripts from the collection of William S. Glazier, one of the great private collectors in this country; at the Pierpont Morgan Library. . . . El Duende, a flamenco place in old Madrid, where the performers sit around on straight-backed chairs in a semicircle, and then get up one by one to dance to the blast of slurring guitars, the pop of castanets. . . . *My Russian Journey* by Santha Rama Rau who has some fresh impressions, including the bizarre knowledge that at the British Embassy in Moscow someone figured out a substitute for unobtainable silver polish, a substitute that works perfectly—"vodka mixed with toothpaste."

**Madame Hervé Alphand** (opposite) has added a non-secret weapon to diplomatic life in Washington. This pretty woman with enormous grey eyes, a lavish white smile, and bright hair, the wife of the French Ambassador to the United States, is a laughing, interested woman who has always lived in Paris but somehow is often taken for an American. Madame Alphand, the former Nicole Merenda Bunau-Varilla, whose son and daughter live with her and their stepfather, has charm to spare, a rich voice, and she speaks with just enough accent to help the enchantment. Around her, there is a happy air. She has changed the Embassy parties, made them smaller, easier, uniting international politics and the arts, seeing that the house is luminous and gay, the menus surprising (*cassoulet, pot-au-feu, coq au vin*), and the talk good. (No watching ash trays.) Instead of the long ambassadorial dining table, she now has four tables for twelve each, sometimes has such diversions as dancing to a small orchestra or amusing acts by members of the staff, acts that include the Ambassador's extraordinary rooster mimicry. This photograph: the setting, the white Embassy, hung with paintings by such moderns as Bonnard and Matisse. It is becoming to Madame Alphand, who has a rather formal elegance, touched with gaiety.

HORST

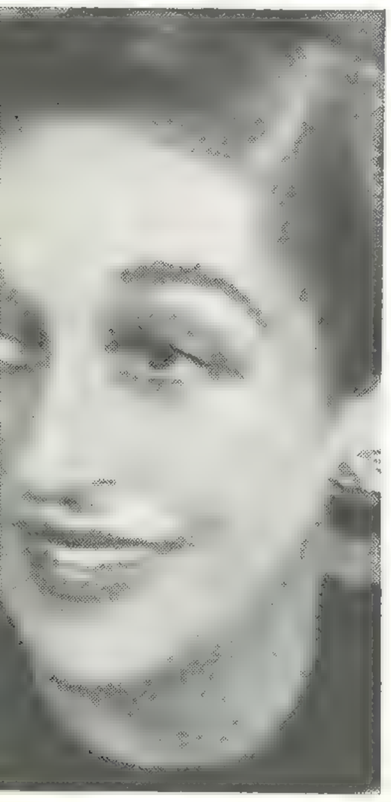


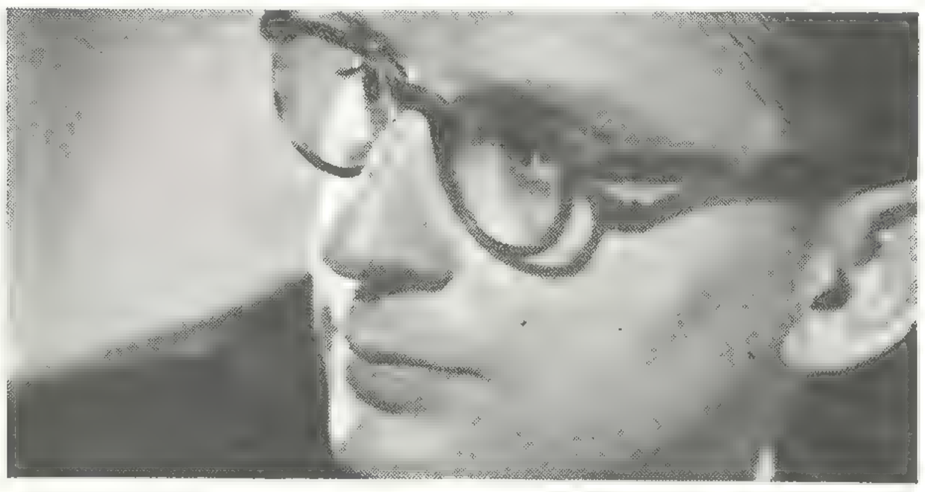
FRIEDMAN-ABELES

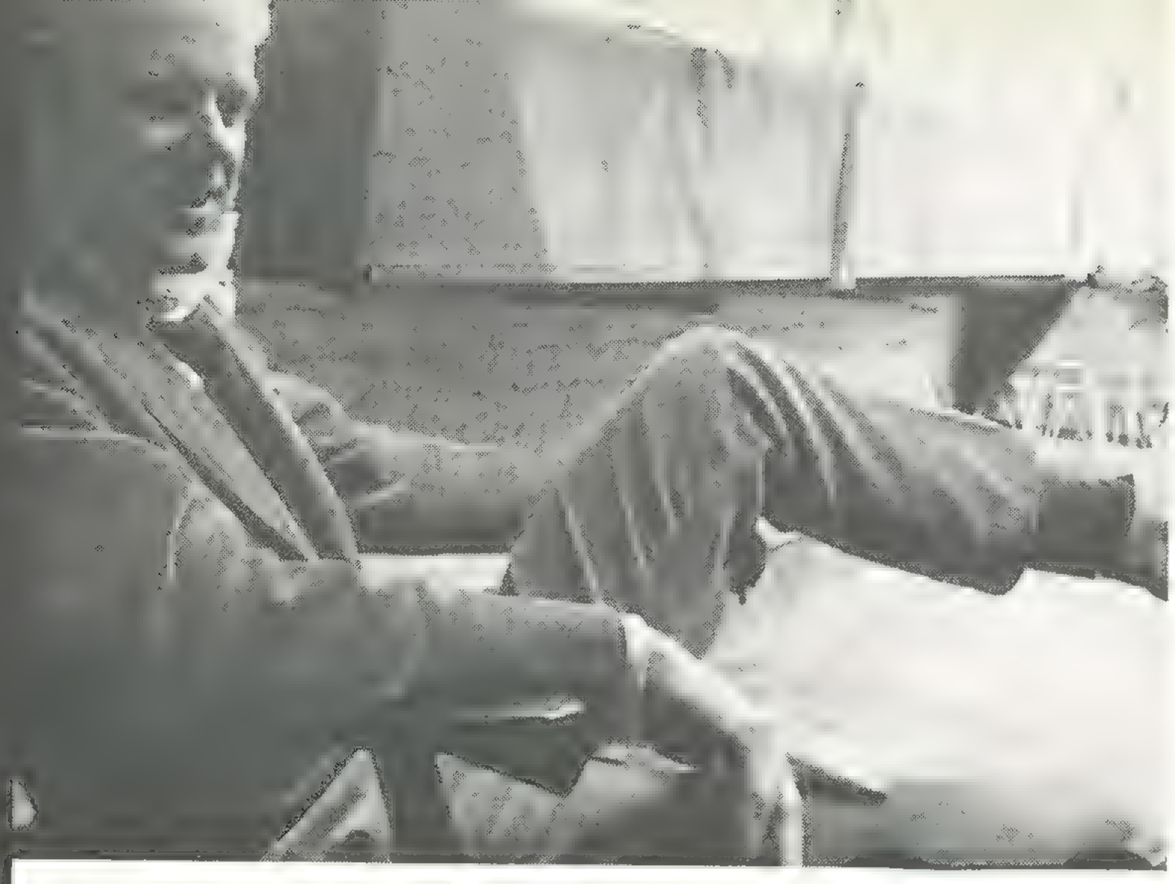
GWEN VERDON, full-flowered star, dancing "Erbie Fitch's Twitch," singing "I've a bit of a twitch for a witch I met in Ipswich."

DOROTHY FIELDS, whose lyrics are funny, touching, expert

ALBERT HAGUE, manufacturer of crafty songs

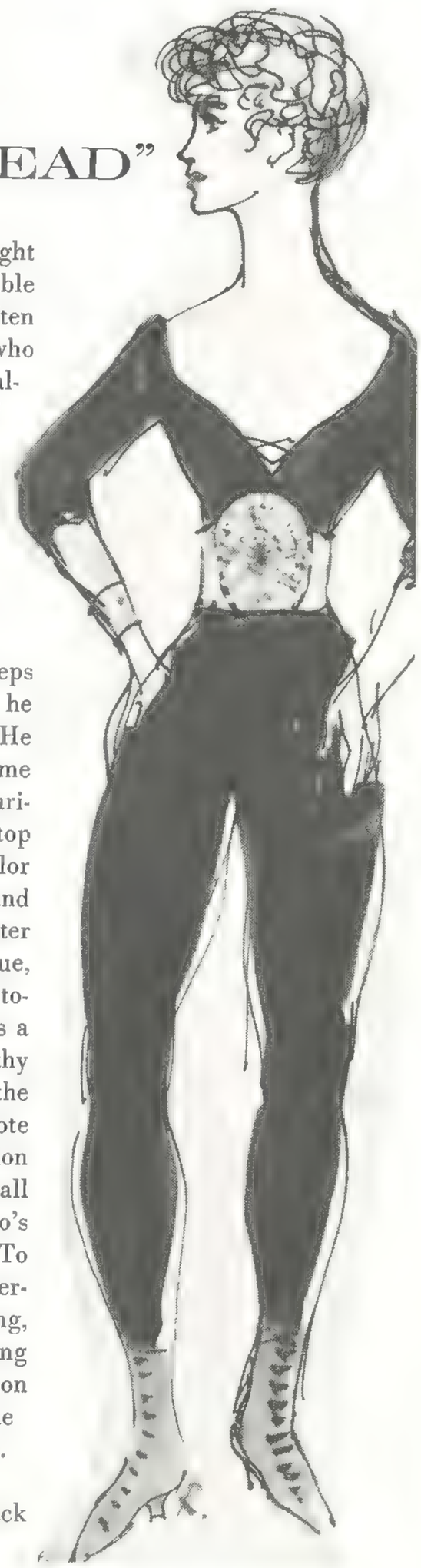






BOB FOSSE
in full power, directed the show, designed the dances.

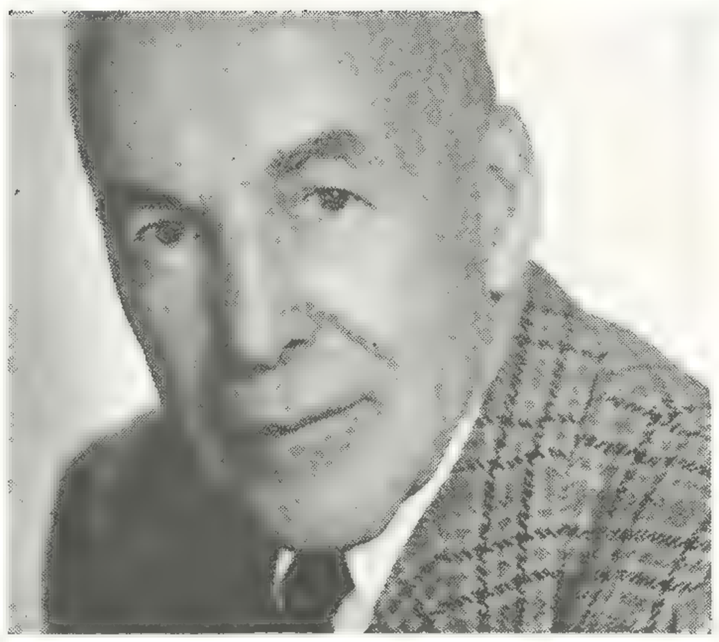
# "REDHEAD"



Gwen Verdon shines with joy straight through *Redhead*, a rackety jumble bag. In this deliberate collage, often wildly gay and fun, Miss Verdon, who can do anything, acts, sings and, always, dances. With orange fluff of hair, transparent, white skin, skinny body, she looks like the Little Match Girl. She owns that one indispensable star quality: audiences can't take their eyes off her. To keep eyes staring, Bob Fosse, as the show's choreographer, tinkers with old steps to get fresh sensations. As director, he has a wonderful feeling for tempo. He also remembers that almost any time a girl dances in men's clothes—Marilyn Miller and Adele Astaire in top hat and tails, Mary Martin in a sailor suit, Carol Haney in a sack suit and Derby—captivated audiences shatter with delight. Talented Albert Hague, who wrote the music, knows the anatomy of a musical, but somehow lacks a fist to grip the ear. Although Dorothy Fields had three collaborators on the book, all memory experts, she wrote the lyrics alone, putting in for a Verdon and Richard Kiley duet such small happy twists as "Will you look who's in our arms . . . Who is? You is!" To dress the stage and cast, Rouben Ter-Arutunian worked out lively, amusing, intricate sets, but his most entrancing effect comes when he puts Miss Verdon all in black with red shoes, against the theatre wall, all mustardy chartreuse.

ROUBEN TER-ARUTUNIAN's basic black Verdon costume, with red shoes.

# Thirteen who helped make these two hits:



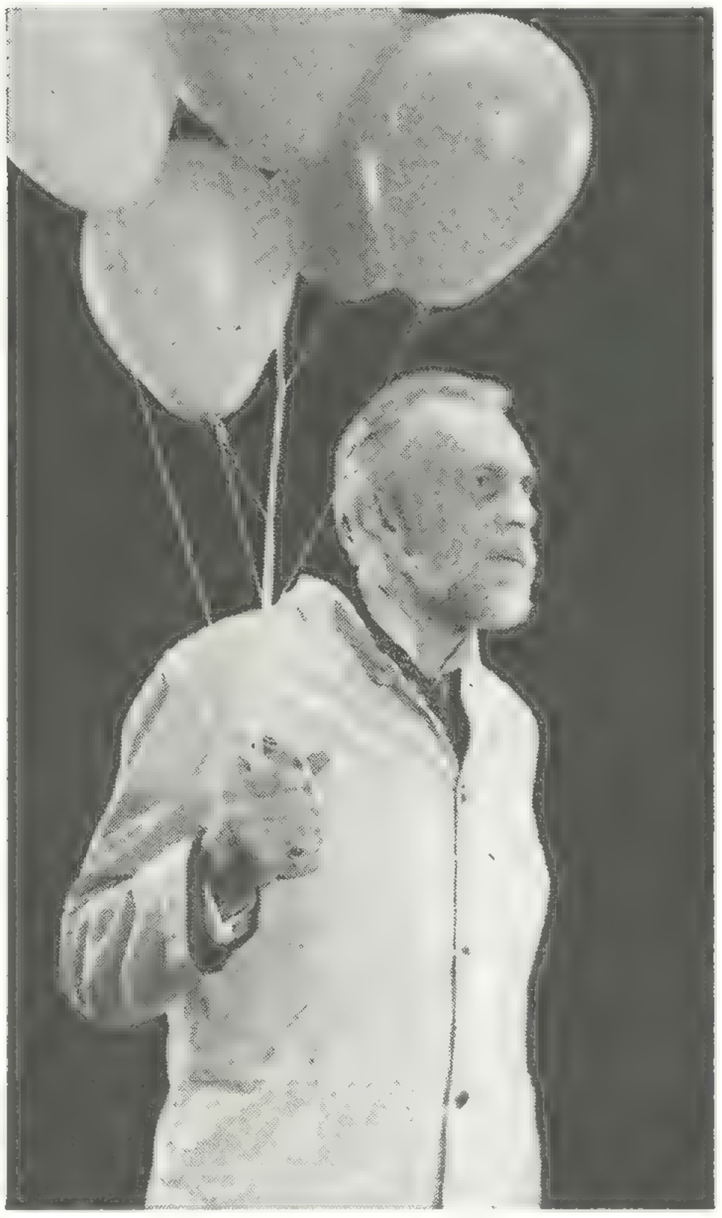
ARCHIBALD MACLEISH
again asks Job's questions in the verse-play *J.B.*



CHRISTOPHER PLUMMER
alternately popcorn pusher and Satan.

# "J.B."

Pat Hingle as J.B., industrialist and banker, shines with joy at the start of this MacLeish retelling of Job's anguish and trials. Unlike the Biblical Job, who was an *impatient,* complaining man who cried out "I loathe my life" as he yearned for justice, but settled for love of God, J.B. is a *patient* man who wants justice but settles for love of God. (In both cases, everything that was taken was returned—the riches doubled.) Although Archibald MacLeish, through Satan, asks impressive questions, he can not better the answers in the Book of Job. What MacLeish has done, however, is to put the clever ones of the theatre in the wrong. They said that *J.B.* couldn't succeed. Instead, people are running scared to *J.B.* (The lines of black rented Cadillacs are long.) To this big idea play, thoroughly theatrical, inconclusive, and rich in the cadence, the coil, the prod of words, Elia Kazan, who directed the new Tennessee Williams play, *Sweet Bird of Youth,* gave his own polish, a sheen completely recognizable. The whole has vitality; the visionary set, grey and windy, by Aronson, the timeless modern clothes by Lucinda Ballard, the disciplined Amram music—sinister jazz for the devil, melancholic but melodic organ music for God. As the circus popcorn vendor playing a mocking Satan who dares God to destroy J.B. without cause, Christopher Plummer is always in tension, his furious mouth, thin; his body stretched; his voice taunting, bristling. He is marvellous. As the balloon man who takes on the rôle of God, Raymond Massey has a rigid facelessness, a boom of voice. But who knows how to play God?



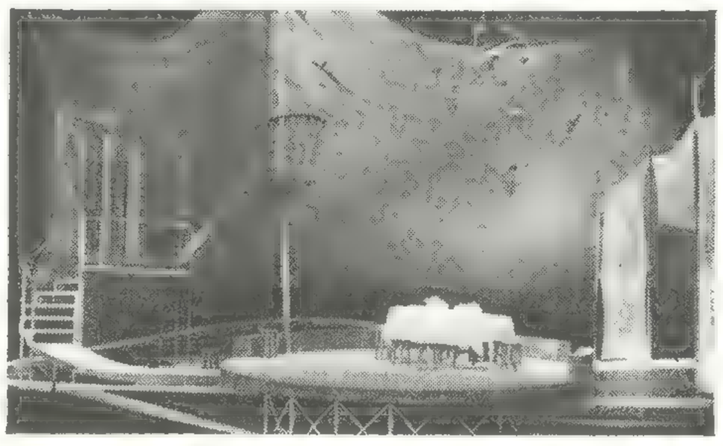
RAYMOND MASSEY
alternately balloon pusher and God.



ELIA KAZAN
directed the crackling production.



PAT HINGLE lucky, agonized, loving J.B



The odd, fresh, effective set

DAVID AMRAM, LUCINDA BALLARD, BORIS ARONSON:
composer, costume designer, set designer.



# 3 NEW AMERICAN LOOKS

If claret's the red that starts something clicking pleasantly in your fashion-psyche now, if the word cardigan precedes the word suit on your shopping list, if you're already on the track of the most marvellous shirt ever: take full fashion marks—three great new American looks have their roots in these ideas. . . .

**Claret red...** Although the colour situation is brimming with possibilities—grey, for instance, was a new-again Paris love, as was black-and-white, and pink runs like a ripple of applause through the fashion current—the odds-on favourite this spring and summer is a deep clarety red. Turn the page, you'll find two freshnesses of it—claret with white, claret with more of the same delicious *vin ordinaire.*
Coming in April 1 Vogue: a leotardy sweater in claret-red silk, worn with a silky blue suit. On your own, turning the colour into the look might involve these shopping particulars: Claret-red suit in, say, a tweedy cotton; beigey gloves; pale-brown strapped shoes; patent leather bag; and, because the hat of the moment shapes up this way, a firm little backward glance of fez in black or clarety straw.

**Cardigan suits...** There are other suit-looks, other terrific suit-looks if it comes to that—with short-sleeved jackets, kindly non-straight straight skirts. But if it's the-suit-which-no-woman-would-be-cast-on-a-desert-island-without, then you're talking Cardigan. In point of fact, the cardigan suit is now what it's always been, only more so—a major fashion force with the power to command one of the most casually brilliant looks known to woman. Namely: Cardigan suits with immaculate little shirts and a shoot of flawless cuffs below bracelet-length sleeves . . . with a teem of beads massed at the no-collar line . . . with a meaningful dash of belt showing between the jacket edges. Updating the cardigan suit itself, these '59-isms: shorter jackets; the above-mentioned sleeve-briefing; no buttons at all or buttons that wouldn't dream of bringing the jacket to a close.

**The nth shirt...** This is the one than which there is none better—so knowing, so throwaway it's almost blasé. In its purest form—pure, white, silky—it *must* have a good collar, cut to lie open more beautifully than carelessly; superb French cuffs, which makes two good reasons to have a modest reserve of delightful cuff links. New timing: the chiffon shirt for daytime suits. Changes: the shirt dress—in one part or two, it's apt to be blousier, to stand farther away from the neck.

COLOUR STORY: PINK TO CLARET All-out pink plan, right, for the woman who figures this way: if a touch of pink is a beauty-maker, total pink can be a memorable thing. Is, here. Pink mohair opening on a garden—pink and white flowered lining, soft little smock of dress. Further rouging: pink chiffon turban, tourmaline earrings, and a pink-offshoot—claret-coloured sandals. Mohair coat, about $225; dress, of Swiss silk-and-cotton fabric, about $145. Both by George Carmel. Lord & Taylor; I. Magnin. Belle-Sharmeer stockings; Dorothy Gray's Edwardian Rose lipstick: Lord & Taylor. Martinique shoes. Van Cleef & Arpels pink tourmaline earrings. Emme turban. For pink's darkest side: clarets-in-depth on the next two pages.



WILLIAM BELL





dark red with white—new zingy colour plan for spring and summer, fresh as radishes, or roses. Latticed red-and-white print on a textured silk suit with demi-fitted jacket, a stem of skirt. By Hardy Amies; about $160. Bonwit Teller; Hutzler's; Neiman-Marcus. Schiaparelli stockings: Bonwit Teller. Emme hat. Lederer handbag. Naturalizer shoes. Jewels, both pages: Cartier.



dark rose on white—perfect blooming for late-day now, for small dances, summer gaieties later. Silk dress, newly sleeved, bell-skirted, sashed in solid rose-red. By Harvey Berin, of Abraham fabric; about $125. Saks Fifth Avenue; Dayton's; Frederick & Nelson. Headdress: Irene of New York. What might waft across both pages—the scent of Yardley's Red Roses.

WILLIAM BELL



# THE SCOTTISH HOME OF H.M. QUEEN ELIZABETH THE QUEEN MOTHER



## THE CASTLE OF MEY



By Loelia, Duchess of Westminster

Barrogill Castle, now far more widely known as the Castle of Mey, was started in 1567 by George Sinclair, Fourth Earl of Caithness, and completed by the Fifth Earl, "the wicked Earl George" of misty legend. Recently the Castle's history threatened to end in the old sorry tale of desolation and demolition—until Queen Elizabeth The Queen Mother bought it in 1952, to save one of the few remaining sixteenth-century "little castles" in Caithness from being pulled down. Her Majesty found it so fascinating that she decided to make it her home in the Far North. Under the vast skies of this northern world, in the midst of its setting of cornfields and grassland, this small Castle seems very much in its own natural elements, especially as the sea on which it sides is the frequently turbulent Pentland Firth. The Castle of Mey has all the castellated grandeur (albeit in miniature) expected from any Scottish castle. But its most endearing quality is the manner in which Her Majesty has retained the character of the old castle by the simplest means.

THE WALLED GARDEN

ALL PHOTOGRAPHS
BY ANTHONY DENNEY



# THE CASTLE OF MEY



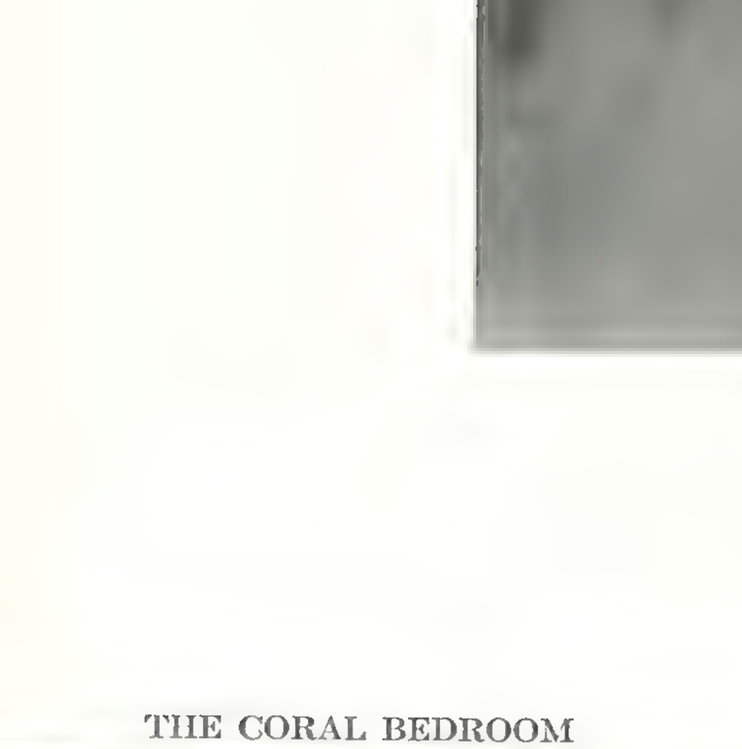
THE HALL AND DIVIDED STAIRCASE

Although the exterior of the castle is severe, the inside of the Castle of Mey is an utterly captivating home, an essentially well-loved house in the country. In the white-walled drawing room, *opposite*, an 1870 Brussels carpet with copper leaves on a forest-green background enriches the entire floor, while the chimney piece of white marble, with a white-and-gold Chinese Chippendale mirror above it, forms a splendid foil. Decorative details in the room are of great charm, particularly the French *famille rose* pots which flank the Regency clock on the mantel; the Victorian stool in front of the hearth; the pair of converted Regency oil lamps with dark-green shades, one standing on a folding card table at the side of the fireplace, the other on a mahogany folding table at the window. There's more sunny colour in the grey-ribbed yellow velvet armchairs, the yellow-daisied white chintz curtains. The hall stairs, *above*, with their black iron balusters and curving mahogany handrails, ascend a few steps and then divide on a landing where a huge shell is supported on coloured rocks, forming a grotto in which a blackamoor crouches in a brilliant gilded skirt. On the upper landing stands a pair of small chairs, covered in lime-green leather, Her Majesty's cypher on the back. Overlooking the whole setting, a lantern with a royal crown.

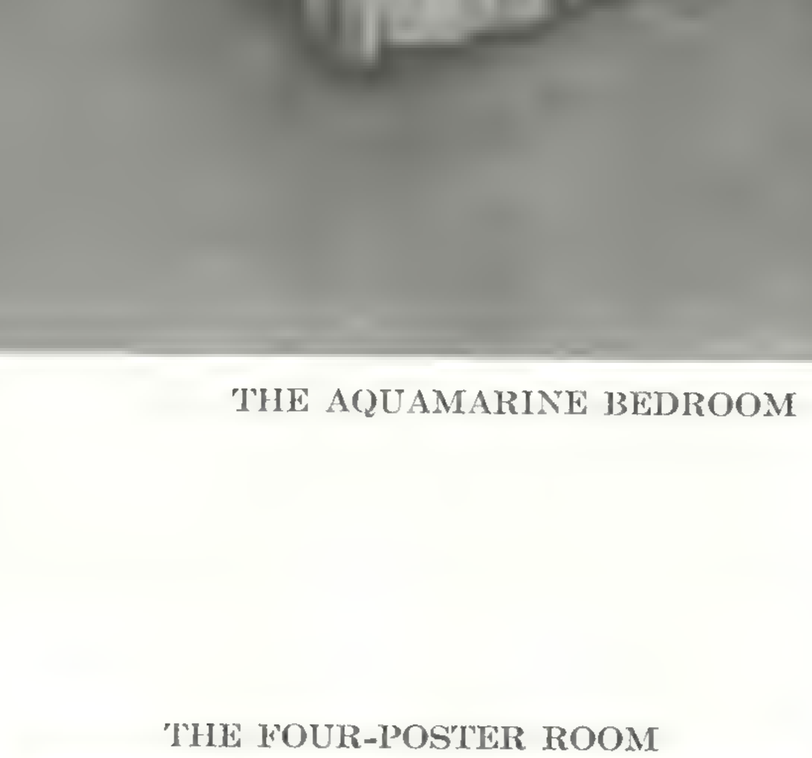
THE DRAWING ROOM

THE AQUAMARINE BEDROOM

THE CORAL BEDROOM



THE FOUR-POSTER ROOM



THE ROSE BEDROOM



# THE CASTLE OF MEY



THE BOUDOIR IN THE CASTLE TURRET

A room of exceptional serenity and practicality, the boudoir is in the old tower, its deep windows cut in embrasures. The white coved ceiling and walls contrast vividly with red canvas curtains, and this, with the floor's rush matting, the flowered chintz armchair and sofa, and the three Victorian red plush elbow chairs, gives the room a wonderful country warmth. The white marble chimney-piece has the medallion of a heart on which the gentle injunction *Patientia Vincet* has been carved, at some earlier time, by an unskilled hand. In the bedrooms, *left*, much has been done to bring a near-Mediterranean gaiety into the harsher world of Caithness. One of them is dominantly in elusive shades of aquamarine. Walls, tufted headboard, spread, cretonne curtains, carry out the colour theme, which is continued into the furnishings. In the ivory-walled "Coral Room," the draperies, the valance, and the four-poster bed are done entirely in chintz of white and coral stripes. The bedback and bedspread are trimmed with cut-out flowers of the floral stripe. Upholstered in coral and white stripes also: the early Victorian stool, which came from Buckingham Palace. Though other bedrooms contain four-posters, one remains in the memory clearly labelled as the "Four-poster Room." Here again are the white walls and wall-to-wall carpeting that are always a pleasing surprise in the country. Blue plays the leading colour rôle, hydrangea-blue in the cretonne draperies and dressing stool, duck-egg blue on the Directoire chair, peacock-blue dressing-table lamps. Against the white walls of the "Rose Room," the bed canopy and the bed itself have grey and white roses on a sugar-pink ground. A satinwood marquetry wardrobe, and the mahogany Victorian chair show how successfully period manners can be mixed. To see so much unabashed femininity so far north of Tweed would probably have startled the old Scottish chieftains.



# New bold in black

Registering now on the excitement metre: the bold impact of black and white, combined in fresh, clear-edged new ways. Starting here, six pages of black and white looks—blouses, skirts, suits, a coat—all with a clean dash of dash, and all at pleasant prices. Continuing the bold approach, what's worn with them: important hatty hats in black, white, or vervey mixtures of both; shoes on new lines in all-black, black-and-white tweed. Another current-and-choice possibility: one of the new spring-fur handbags, spotted black and white.

*Left:* White shirt, black skirt, with a surprise in the fabrics—both are made of an Arnel-and-rayon mix that weathers silky situations. The blouse is tucked, with wide round collar, three-quarter-length cuffed sleeves; the skirt, a soft gathering of clustered double pleats. This-yearism: the tall, buckled belt that might be worn instead of the cummerbund that comes with the skirt. Over all, a brimmy white leghorn hat with grosgrain bow and streamers. Blouse and skirt, in junior sizes; blouse, about $8; skirt, about $15; black calfskin belt by Roger Van S. All at Lord & Taylor. Blouse and skirt, also at Hutzler's; Burdine's. Hat by Lilly Daché. Shoes by Ci Ranno.

*Right:* A coat not meant to pussyfoot through life—black and white wool in a blown-up plaid, varied slightly by shadings of grey. This, walloping topping for a white knitted dress (as here), a black suit, or a woollen dress in full-strength red. Coat by Pendleton; about $30, at Abercrombie & Fitch; Wm. H. Block; Meier & Frank. Calfskin valise by Eugenie Buchner, at Lord & Taylor. Shoes by Joyce. On both these pages: white gloves by Wear-Right; shoes of Seton patent leather.

WILLIAM BELL

# encounters

# and white



# Black and white *continued*



*Left:* The shirt look; here's where it started—in black and white separates. The shirt, white silk broadcloth; pleated skirt, black Dacron-and-rayon. By Evan-Picone; shirt, about $12; skirt, about $20. At Miss Bergdorf of Bergdorf Goodman; Julius Garfinckel; Frost Bros. White leather belt by Colony. The cotton tweed shoes by Millerkins, at I. Miller. *Right:* Jacket of white knitted cotton, to go skirt-hopping (here it's over the same black skirt at left). Shading it, a big black sailor, crowned in inflated dots. Jacket by Smartee; about $7 at Bonwit Teller; Hudson's. Hat, Sally Victor. *Far right:* White-over-black suit of Irish linen, the cardigan pencilled with black edges. Hat here, a black José Greco sailor. Jacket, $19; skirt, $14. Both at Altman's; Famous-Barr. Hat by John Frederics. Gloves, this page: Hansen.

WILLIAM BELL





# Black and white *continued*

*Left:* Black and white, encountered in a Glen plaid cotton suit with short jacket, panel-pleated skirt (wide-belted here). Suit of Galey & Lord fabric; the jacket, about $10; skirt, about $12. At Lord & Taylor; Marshall Field; I. Magnin. *Right:* Suit that mixes black and white in the dye-vat, comes out grey-flannel-grey. More black-and-whitening: the dotted silk fez. Suit by Sloat, of wool flannel; about $50 at Saks Fifth Avenue; L. S. Ayres. The hat by Emme. *Far right:* Favourite play of black and white—checks, in a cotton suit, worn with a white silk blouse. All by Custom Craft; jacket, about $23; skirt, about $23; blouse (both pages), about $15. De Pinna; Joseph Magnin. Hat: by Lilly Daché. Shoes by Mannequins. All white cotton gloves: Hansen.



WILLIAM BELL



*The hostess, Princess Elvina Pallavicini, receiving with her daughter, Donna Maria Camilla—by prearrangement, the only one of the young women who dressed in white.*

## *The Pallavicini ball*

# IN ROME



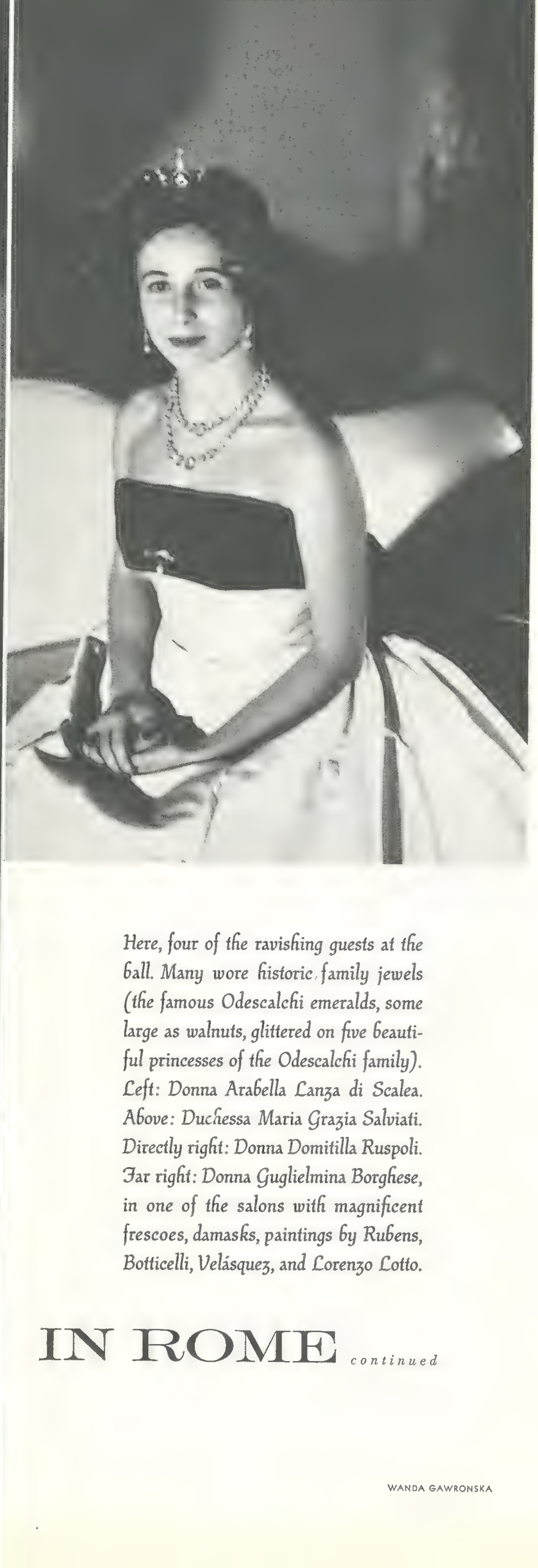
*Friends, Romans*

More like an enchanting scene in a Mozart opera than an actual twentieth-century event was the ball given in Rome this winter by the Princess Elvina Pallavicini, widow of the late Prince Guglielmo Pallavicini, to present their eighteen-year-old daughter, Donna Maria Camilla, to Roman society, and to other relatives and friends from all over Europe—thirteen hundred guests in all. The setting was the magnificent seventeenth-century baroque *palazzo* of the Rospigliosi-Pallavicini family, set in its own gardens on the slopes of the Quirinal Hill. Rows of footmen with flower-garlanded candelabra lighted the guests up the marble staircase. In the great salons—one with a famous Guido Reni ceiling—three orchestras played for dancing in another salon, live parrots hopped about in huge fruit-and-flower bouquets. Twenty-four handsome young couples danced a quadrille at three in the morning. At five, a cart was wheeled through all the salons, manned by a chef with a cockade of the family colours in his cap; on the cart was an immense silver platter heaped with spaghetti. After that, the dancing went on until after seven. (More on next two pages.)

*Count Karl Schwarzenberg; Donna Mirta Barberini Colonna di Sciarra*







*Here, four of the ravishing guests at the ball. Many wore historic family jewels (the famous Odescalchi emeralds, some large as walnuts, glittered on five beautiful princesses of the Odescalchi family). Left: Donna Arabella Lanza di Scalea. Above: Duchessa Maria Grazia Salviati. Directly right: Donna Domitilla Ruspoli. Far right: Donna Guglielmina Borghese, in one of the salons with magnificent frescoes, damasks, paintings by Rubens, Botticelli, Velásquez, and Lorenzo Lotto.*

# IN ROME *continued*

WANDA GAWRONSKA







CORNELL CAPA

# Boris Pasternak, author of "Doctor Zhivago"

When Pasternak finished his profound novel, *Doctor Zhivago*, he did not realize that he would be offered the Nobel Prize, that the book would be translated into thirteen languages, that, by now, more than two million copies would be spread around the world, and that he would be caught in this Catherine the Great proverb: he who says what he likes may hear what he may not like. For Pasternak heard that his novel would not be published in Russia and that he should not accept the Nobel Prize, a command that proved to be potent anti-Soviet propaganda. To the Russians, the noble-headed Pasternak has a triple reputation, as the greatest living Russian poet, as a remarkably subtle translator, especially of Shakespeare, and as a novelist. In English, unfortunately, the brilliance of *Zhivago* is often hidden for the translation sometimes has the literal awkwardness of a student's trot, that forbidden aid secretly used for translating. To add to the Pasternak poems, and the miscellany of other writings now in English, more of his autobiography, this time the part called *I Remember*, will be published by Pantheon Books later this month in a first printing of thirty thousand, six times the norm. In *I Remember*, written after *Doctor Zhivago*, Pasternak wrote: "I like my life and I am satisfied with it. I am not in need of any additional gilding of it. Life without privacy and without obscurity, life reflected in the splendour of a plate-glass showcase is inconceivable to me."

# PASTERNAK ON SHAKESPEARE

In the books I published before the Revolution and in its early stages, I attempted to set down everything I knew at that time about nature and life, in poetry and prose. Subsequently, I published *Safe Conduct,* an outline of my views on the inner nature of art. My translations from Shakespeare are a further extension of those same views.

In the translations, exactly as in my original writings, I have tried to convey the most complete idea of the subject I was dealing with: in this case, the original to be translated. I set for myself the task of seizing its essence in as lively and direct a fashion as possible, and of conveying it with the greatest possible degree of resemblance.

In the final analysis, it is a matter of indifference to the artist whether he paints a ten-verst picture out in the open air, or copies a ten-verst perspective of Tintoretto or Veronese in a museum: except for certain shades of light, the same laws apply in both cases. Describing a naval mutiny in my poem, "Lieutenant Schmidt," which I wrote about 1905, and putting into Russian verse a page of the greatest English poetry in the world—these were tasks of the same order, the same kind of test for the eye and ear, and equally exciting and exhausting.

In this work I was careful to see that the self-restraint occasioned thereby did not produce in my own outlook that self-effacement which is characteristic of those working in narrowly specialized fields. Convinced that a genuine translation must stand firmly on its own two feet without any blame for its weaknesses on the imaginary lameness of the original, I imposed upon myself all those demands which are obligatory for any independent literary production.

### SHAKESPEARE'S POETIC STYLE

Shakespeare's style is distinguished by three special traits. His dramas are profoundly realistic in their spirit. Their verbal development is natural in those passages written in prose, or when bits of verse dialogue are accompanied by action or movement. Elsewhere, the flow of his blank verse is loftily metaphoric, sometimes unnecessarily so, and in such cases at the cost of verisimilitude.

Shakespeare's poetic diction is not uniform. At times it is the highest kind of poetry, demanding that one treat it accordingly. At other times it is out-and-out rhetoric, piling up dozens of near misses instead of the one word which was on the tip of the author's tongue, and which, because of his haste, he did not catch. In any case, at its high points and in its failures, Shakespeare's metaphorical language is true to the essence of all genuine allegory.

Metaphor is the natural consequence of man's brief existence and the long-pondered vastness of his tasks. Because of this disparity he is obliged to take an eagle's-eye view of phenomena, and to express himself in instantaneous and immediately comprehensible flashes. This is what poetry is. Metaphor is the stenography of a great individual—the shorthand of his spirit.

Shakespeare encompassed great stylistic extremes within himself. He comprised so many of them that it is as if he himself contained several different authors. His prose is polished and refined. It is written by a great master of comic detail who possesses the secret of compression and the gift of mimicking everything curious and strange in the world.

In direct contrast to this is the framework of Shakespeare's blank verse. Its inner and outer chaos exasperated Voltaire and Tolstoi.

Very frequently, certain of Shakespeare's characters pass through several stages of development. A character will speak first in scenes written in verse, and subsequently express himself in prose. In such cases the verse scenes seem to be preparatory, while the prose scenes seem conclusive and final.

Poetry was the sharpest and most direct form of expression for Shakespeare. He had recourse to poetry as the most rapid way of recording his thoughts. This practice was carried so far that many verse episodes can be recognized as rough drafts for prose.

The strength of Shakespeare's poetry consists in its powerful sketching, which knows no bounds, and which sometimes dissipates itself into disorder.

### SHAKESPEARE'S RHYTHM

Shakespeare's rhythm is indomitable and impetuous. It is the foundation of everything he says, and serves as the explanation of his words, and their justification. On the one hand, it is the laconicism of the ideal English iambic line which comprises entire con- *(Continued on following page)*

# PASTERNAK ON SHAKESPEARE *continued*

tradictions and, thanks to this, has the catchiness of popular sayings. On the other hand, it is the rhythm of a free historical person who, following the Second Commandment, is not making an image unto himself, and who is consequently straightforward and short-spoken.

### HAMLET

This rhythm is most evident in *Hamlet*. Here it has a threefold significance. It is used as a means of characterizing individual personages; it materializes in sound the predominant mood of the tragedy, and thereby maintains it throughout; and it elevates and smooths out certain harsh scenes of the drama.

The rhythmic characteristics in *Hamlet* are clear and well-defined. Polonius, the King, Guildenstern, and Rosencrantz speak in one fashion, while Laertes, Ophelia, Horatio, and the rest speak in another. The Queen's gullibility is perceivable not only in her words, but also in her singsong cadence and in the way she draws out her vowels.

But the rhythmic definition of Hamlet himself is the sharpest of all. He is entirely contained in the short lines of his rejoinders. It is as though one had touched the pulse of his entire being. The jerkiness of his movements, the long step of his decisive gait, and the proud half-turns of his head—all are there. Also, the way the thoughts of his soliloquies leap and take wing, the way he throws out to left and right his arrogant and jesting replies to the courtiers hovering about him, and the way his eyes are fixed on the distant, unknown sphere from which his dead father once called to him, and from where he may always speak again.

Nor can the overall music of *Hamlet* be illustrated by quotation. It can not be shown in an isolated rhythmic example. Despite this incorporeal quality, its presence so ominously and substantially grows into the general fabric of the drama, and corresponds so well to its subject, that while recognizing all the emptiness of such tautology, one is involuntarily tempted to call it spiritualistic and Scandinavian. This music consists of a measured alteration of triumph and alarm. It compresses the atmosphere of the play to an extreme density, and makes it possible for its predominant mood to be projected all the more fully. Of what does the mood consist?

*Hamlet* has long been called a tragedy of the will. This is correct. But in what sense? A lack of will, as theme, was unknown in Shakespeare's time. It was not interesting. The character of Hamlet, which Shakespeare gives us in such detail, obviously does not tally with the idea of a lack of nerve. According to Shakespeare's thinking, Hamlet is a royal prince who does not forget for one moment his right to the throne; the spoiled darling of an ancient court and, because of his great gifts, a self-sufficient natural talent. In the totality of the traits attributed to him by the author, there can be no flabbiness: they rule it out. On the contrary, the audience is enabled to judge how great must be the number of Hamlet's plans and desires, given these moral qualities, in order properly to judge the scope of his sacrifices.

From the moment of the appearance of the ghost, Hamlet renounces himself in order to "do the will of him who sent him." *Hamlet* is not a drama of a lack of character, but a drama of duty and renunciation. When it is discovered that appearance and reality do not jibe, but are separated by an abyss, it is immaterial that the reminder of the falseness of the world comes in supernatural form, and that the ghost demands vengeance of Hamlet. It is much more important that Hamlet was selected by fate to be the judge of his own times, and to serve times to come. *Hamlet* is a drama of fate—a drama of duty.

I have remarked that the rhythm has a softening effect upon certain harsh scenes in the tragedy which, but for its harmony, would be unthinkable. The following is one example.

In the scene where Hamlet tells Ophelia to go to a nunnery, he is conversing with the girl who loves him, and whom he crushes, in the tones of a post-Byronic coxcomb with affectations of genius. His irony is not justified even by his own love for Ophelia, whom it pains him to rebuff.

However, let us see what introduces this heartless scene. It is preceded by the famous "To be, or not to be:" and the first words spoken in verse between Hamlet and Ophelia at the outset of the scene of insult are still saturated with the fresh music of the soliloquy which has just ended. By virtue of the sombre beauty and disorder in which Hamlet's perplexities pursue one another, jostle one another, and then stop, the soliloquy resembles passages being played on an organ to try it out, passages suddenly interrupted just before the beginning of a requiem. These are the most palpitating, frantic lines ever written about the anguish of uncertainty on the threshold of death; and by their strength of feeling they are raised to the bitter height of the cry in Gethsemane.

It is not surprising that the soliloquy precedes the harshness of the incipient dénouement. It precedes the latter as a funeral service does a burial. Any inevitability can follow it. Everything is expiated, washed clean, and exalted, not only by the thoughts of the soliloquy but by the warmth and purity of the tears which make themselves heard in it.

### ROMEO AND JULIET

If the rôle of music is so great in *Hamlet*, what can we say of *Romeo and Juliet?* The theme of the tragedy is young love experienced for the first time, and its strength. Where else should melody and order abound, if not in such a work? But the play deceives us. The lyricism is not at all what we thought it was. Shakespeare is not writing duets and arias. With the penetration of genius, he is following an entirely different path.

The meaning of the music in this play is negative. It embodies, in the tragedy, the force of worldly falsehood and quotidian hustle and bustle, which are inimical to the lovers.

All of the first scene is written in irregularly-rhymed verse. In its most melodious form, Romeo is constantly talking grandiloquent nonsense in the precious salon language of that period. But as soon as he sees Juliet at the ball he stops, as if transfixed before her, and there is not a trace left of this melodious manner of expression.

Among the emotions, love occupies the place of a feignedly-submissive cosmic element. Love is as simple and unqualified as creation and death, as nitrogen or uranium. It is not a state of the soul, but a fundamental principle of the world. Therefore, since it is something basic and primary, love is the equal of artistic creation. It is not inferior to the latter, and its presentation does not require interpretation by art. The highest thing art can aspire to is to eavesdrop on love's own voice. Love has no need of harmony: its soul is inhabited by truths, not sounds.

As is the case with all of Shakespeare's works, the greater

part of the tragedy is written in blank verse. This is the form in which the hero and heroine express themselves. But in blank verse the metre does not emphasize, and is not conspicuous. This is not declamation. The form does not conceal, by drawing attention to itself, the unfathomably simple content. This is precisely the kind of poetry which suggests, and should always suggest, prose. The lines spoken by Romeo and Juliet are a model of cautious, frequently broken-off conversation carried on secretly, in an undertone. The nocturnal language of mortal risk and anxiety should be just like this. It is the future beauty of *Victoria* and *War and Peace*, with the same enchanting purity and unpredictability.

In this tragedy the crowd scenes on the street and in the houses are deafening and highly rhythmic. To the sound of slaughter and kitchen noise, as to the thunderous accompaniment of a loud orchestra, a tragedy of quiet feeling unfolds and runs its course, for the most part recorded in the nearly inaudible whisper of conspirators.

### OTHELLO

Shakespeare himself did not divide his plays into acts and scenes. This division was made by publishers much later. However, it is not a forced division: the plays themselves are easily susceptible to it because of their inner organization.

Although the texts of his dramas were set down by Shakespeare in a continuity without any breaks, this does not prevent their being distinguished by a rigidity of construction and development which, for us, is unusual, and which in my opinion is exaggerated and outmoded.

This applies particularly to the middle parts of the dramas, which contain their thematic development. Usually, they comprise the third act, plus portions of the second and fourth. In Shakespeare's plays they serve the same function as a spring in a starter mechanism.

Shakespeare freely manipulates the details of his plots in the early and concluding parts of his dramas, and then takes care of the loose ends just as freely. His expositions and finales are full of life, and are copied from nature in the form of rapidly succeeding tableaux with the greatest freedom in the world, and with a stunning richness of fantasy.

But in the middle part of the dramas, when the knot of the intrigue has been tied and the disentanglement is just beginning, Shakespeare does not allow himself his usual freedom, and in his false diligence he proves to be the child of his century, and its slave.

His third acts are subordinated to plot mechanism to a degree unknown in subsequent dramaturgy, to which he himself taught boldness and truth. They are dominated by a blind faith in the power of logic and the reality of moral abstractions. Sketches of persons and actions, with freely-shaded light and dark lines, are suddenly transformed into figures of virtues and vices with a catenated and graduated structure. The stages of a developing passion are arranged in links, like a series of syllogisms in logic. These are echoes of scholasticism and vestiges of the mediæval religious drama. They are those rare aspects of Shakespeare's work from which one can build a bridge to French pseudoclassical tragedy, to which he is always justifiably set in opposition.

Four-fifths of Shakespeare consists of beginnings and endings. These are the things which have made people laugh and cry. They have made the glory of Shakespeare, and have caused us to speak of his living truth in contradistinction to the dead, soulless quality of classicism.

But, very often, correct observations yield incorrect formulations. One frequently hears expressions of rapture on the subject of the "mousetrap" in *Hamlet*, or about the iron necessity with which a certain passion, or the consequences of some crime, develops in Shakespeare. By rapture one is transported to false principles. What one should really be enraptured about is not the "mousetrap," but Shakespeare's immortality, even in artificial passages. One should be enraptured by the fact that the one-fifth of Shakespeare represented by his third acts, which at times are schematic and outmoded, does not bar his greatness. He survives, not because of it, but despite it.

The above must be taken with great reservations. However, despite the strength of passion and the genius concentrated in *Othello*, what I have said applies to a large extent to this tragedy.

In rapid succession we see the dazzling quays of Venice, Brabantio's house, and the arsenal. We see the extraordinary night session of the senate, and hear Othello's uninhibited account of the beginnings of the gradually developing relationship between him and Desdemona. We get a picture of a storm at sea off the shores of Cyprus, and of a drunken brawl in a fortress at night. For the time being, we skip the intermediate part. Now we get the famous scene of Desdemona at her dressing table at night, and the singing of the even more famous "Willow Song"—the height of tragic naturalness before the frightfulness of the finale.

But at this point a few turns of Iago's key in the middle part, set in action, like an alarm clock, the gullibility of his victim; and the phenomenon of jealousy, wheezing and shaking like a worn-out mechanism, gets into motion before our eyes, too simply and with a circumstantiality which goes too far. It will be said that such is the nature of jealousy, and that this is a concession to the conventions of the stage, which demand a flat kind of clarity. But the concession would not have been so great if it had not been made with such perfection of technique by such a genius of depth and absoluteness.

Is it a matter of chance that the hero of the tragedy is black, and that everything dear to him is white? What does this choice of colours mean? Does it mean only that the right of each kind of blood to human dignity is the same? No. Shakespeare's thought, while it moved in this direction, went much further.

The idea of the equality of peoples did not exist in his day. A more comprehensive Christian idea concerning another kind of equality was then in its full vigour. This idea was concerned not with a man's birth, but with his faith—the thing he served and devoted himself to. For Shakespeare the black Othello was a historical person and a Christian—all the more so since, alongside him, the white Iago was an unconverted, prehistoric beast.

### ANTONY AND CLEOPATRA

Among Shakespeare's plays are tragedies which, like *Macbeth* and *Lear*, stand by themselves, constituting autonomous worlds which do not correspond to anything specific on earth. There are comedies which represent the reign of unlimited invention and inspiration—the cradle of the romanticism of the future. And there are chronicle plays from English history which are passionate glorifications of the motherland, produced by the greatest of her sons. *(Continued on page 135)*



## Shoe and satchel directory—
## NYC listing

As any New Yorker who's up on shopping techniques can tell you, some of the most delightful fashion finds are findable in the little offbeat shops that dot the city like nuggets in a stream. From a few of these, the shoes here, and a handbag that could—without making a federal case of it—accommodate three pairs plus. The bag with duffel-bag aspirations, from Fred Braun in crushy brown cowhide. $75 plus tax. Absinthe-pale ghillies dashing left, above. In Fleming-Joffe grainy kidskin; $16, at The Shop for Pappagallo. Stitched opera pump, directly right, in almondy suède. Designed by Mme. Helene Arpels, and handmade in Italy for Aliata; $39. Tongued opera pump headed far right, in claret kidskin. Handmade by De Busschère for Belgian Shoes; $55.





# Image-makers: light curves in charge

Brassières and girdles, here, with their controls set—naturally—at light.
*Left:* Demi-bra in sheer white pleated nylon and nylon marquisette, with straps set far to the sides, satin-sheathed under wires. By Emilio Pucci; $7. With it, approximately two ounces of girdle in marquisette of Fiber K, by Du Pont; about $13. Both, from Formfit's Designer Collection. Altman's; Younkers; Neiman-Marcus.
*Right:* Lacy white nylon brassière with wide-apart straps, deep plunge; about $6. White nylon power net pantie girdle, panelled; about $11. Both: Hollywood V-ette Vassarette; Du Pont nylon. Best & Co.; Hudson's; I. Magnin.



# Pungent colour: red lilac

*Left:* Spiced pink to wear now
in the new colour plans—with beige,
blues, lemon yellow, white.
*Reading down from the top:*
Silk chiffon scarf, hand-screened
in pink and white; 36″ x 90″.
$11 at Lord & Taylor.
Four-strand necklace of baroque
cultured pearls, rose aurora crystal.
By De Mario; $50* at Altman's.
Pin of rose quartz, carnelian, with
mock-pearl drop. By Castlecliff;
$7.50* at Altman's.
Earring of pink quartz, framed in
rhinestones. $6* at Saks Fifth Avenue.
Bubble earrings of pink
Italian blown glass.
$4* at Saks Fifth Avenue.
Fold-over handbag of pink silk with white
dots. By Ingber; $8* at Franklin Simon.
Kidskin glove for evening, in palest
pink. By Kislav; $7.50 at Best & Co.

*PLUS TAX

# Late-day lilacs—worn by ear

*Right:* One of this spring's most beguiling
headdresses for late-day and dinner—
pink and mauve lilacs in lovely loose
bunches, clipped to the sides of the head
and sweeping back, wing-like.
Topside, a bow of satin ribbon.
Realism, here, to be provided by Lenthéric's
exuberant Red Lilac perfume. Hat by Emme,
also at Hutzler's; L. S. Ayres; Hudson's.
Diamond ring by S. G. Barnett.
New seasoning for pinks and mauves:
the coral-tinged lipstick called
Frimousse, made in France by Stendhal.

HORST



HORST



# New worlds for pink

Pink—to wear as paleness, as brilliance, as the major fashion event it is this spring.

*Left:* Pink as paleness—pink and white micro-checks, white enclosure. Cardigan suit, of acetate, cotton, and silk; Irish linen blouse. By David Crystal. About $40. Best & Co.; Julius Garfinckel; Montaldo's; and shops listed on page 57.

Aside to a redhead on the pink wave length: a coppery new hair rinse with five-shampoo staying power—Helena Rubinstein's Colour Lift.

*Right:* Pink, as it applies to black and white—brilliantly. Tweedy cardigan suit in Belgian linen; black linen blouse; about $50. By David Crystal. Best & Co.; Neiman-Marcus; I. Magnin. Pink-streak pink straw hat: Sally Victor. Chairs, these pages: Luberto.

HORST



MRS. IGOR CASSINI is a small brunette beauty with refreshing pink-and-white colouring (to which her zest for skiing may contribute). Though slight and small-boned—her waist is minute—Mrs. Cassini can, and does, wear "big" fashions brilliantly. Her coat here: bright cyclamen-pink mohair, wool, and nylon with a tabbed front. By La Vigna, in Stroock fabric. About $90 at Altman's; Wm. H. Block; Frost Bros.

# The practice of pink—two illustrations



MRS. WILLIAM RAYNER, tall, dark-haired, with extraordinary tilted amber eyes, is another young beauty on whom pink has a special dazzle. Here, she wears a pale-pink wool tweed suit with demi-fitted jacket, horn buttons; the skirt, slash-pocketed à la Chanel. (New 1959 additions: a blond cashmere sweater and gold jewellery.) Suit, by Klein & Klein in imported Scottish wool. About $120 at Best & Co.; Marshall Field.

# My brother was

EDITOR'S NOTE: Jack Douglas, a calm, tea-drinking man with a rather battered face and a kind smile, has a mind that goes wildcatting among words, bringing up gushers of fun. The headlines, parodies, and Douglas irritations on these two pages are from his new book, *My Brother Was an Only Child,* to be published on April Fool's Day by E. P. Dutton. Douglas, the wit behind Bob Hope, Jimmy Durante, and Red Skelton at various times in the last twenty years, is now the wit behind Jack Paar.

THIS BOOK BANS BOSTON

CHAPTER SIX

## 1863 Was My Big Year

If I live to be thirteen, I'll never forget the year 1863. That was the year my Uncle Flaminio, while serving with the boys in blue at Shiloh, fell asleep on guard duty—Lincoln didn't pardon him, and he was placed in front of a firing squad and promptly shot. (I'm sorry, Mr. Sandburg, but you *had* to know *sometime!*)

1863 was the year that I found romance for the first time. Lovely girl, Desirée. Too bad she moved to Johnstown just three days before the flood.

CHAPTER EIGHT

## Personal

YOUNG LADY with short right leg would like to meet young man with short left leg. Object: Out-of-this-world mambo.

CHAPTER EIGHT

## Sunday Morning in Arizona

Sunday morning in Arizona is just like Sunday morning in Connecticut only more bowlegged.

CHAPTER THIRTEEN

## Philadelphia, Pennsylvania

Philadelphia is two hours from New York by train, and thirty-five minutes by telephone. Philadelphia was laid out by William Penn and from all reports it still is. Philadelphia's most famous citizen was Benjamin Franklin, who discovered electricity while flying his kite during a violent lightning storm.

Franklin's discovery not only changed the whole course of human events, but it also changed Ben from a baritone to a soprano. (Which, of course, opened up the way for him to become an exchange student with Sweden—Stockholm got Ben and we got Jenny Lind.)

Benjamin Franklin, probably, is most famous for his homely little philosophies such as "Early to Bed Early to Rise, makes a man healthy, wealthy, and wise" and "A stitch in time saves nine" and "Never trust a naked bus driver."

Philadelphia was first called the "City of Brotherly Love" by a man named Dudley Hartrampf, who was later drawn, quartered, hanged, stabbed, shot, and burned at the stake, between Eighteenth and Nineteenth on Chestnut Street for double parking.

CHAPTER NINETEEN

To hell with Chapter 19. Every damn book you pick up has a Chapter 19.

CHAPTER TWENTY-EIGHT

## What Every Young Girl Should Know

(Hold a lighted match behind this page)

CHAPTER TWENTY-NINE

## For Men Only

(Hold a lighted match behind this page)

Dreamers!

CHAPTER THIRTY-FOUR

## Doctor Murgeon, The Virgin Surgeon

Tree Surgery, unlike training an aardvark, or an arbutus, isn't easy. First, you must learn how to make a sick tree well, then you must go to college and learn how much to charge. After graduating from college you must serve as an interne in some small patch of brush. After two years of sawing off twigs and emptying sap buckets you become a full-fledged tree surgeon and are ready to hang up your shingle (in whatever wood you are specializing in).

Doctor Murgeon, the virgin tree surgeon and our hero, had yet to acquire his first patient. He sat restlessly in his tiny office smoking cubeb after cubeb, waiting for the telephone to ring. He would have given anything to have a patient in the office right then. He'd even be willing to split a fee with Doctor Davey. The office door opening startled him out of his overanxious reverie. It was his nurse, Miss Eucalyptus. There was a man outside with a young birch (that's spelled right), that needed medical attention.

BY JACK DOUGLAS, AUTHOR OF "PLEASE DON'T EAT JEAN KERR"

# an only child

CHAPTER THIRTY-FIVE

## This Side of the Disenchanted Infidel Revisited *or* There's Nothing Quite So Popular As a Dead Writer

I was a tender, naïve, inexperienced, young English girl when I first met the famous writer, S. Cott Gerfitzald. It happened one cold December night at the Lakeside Country Club. I'll *never* forget the moment that I first saw him. The world stood still. He was beautiful, magical, gently melancholic, and lying in the driveway. In a pool of rented blood.

"Do you know *who I am?*" he screamed at me. Being tender, naïve, inexperienced, young, and English, I didn't know whether he was drunk, or merely seeking information. After gently tucking some loose gravel around his chilled shoulders, I left him. I knew there would be *other* nights. *Other* driveways.

Early the next morning, I received forty-five dozen, long-stemmed American Beauty roses, with a note saying: "Leave town, Lily Krine, or your body will be found in the Hollywood hills *and* the San Fernando valley—signed: S. Cott Gerfitzald." No decent girl could resist this kind of an approach, so that afternoon we drove down to Malibu, and moved into a little beach cottage, so Cott could work without interruption. He had been assigned by the studio to do the screenplay of a new movie titled: *The Cowboy and the Hooker* (a *more* than adult western), but poor Cott thought it was beneath his talents, and he was having great difficulty in getting his thoughts down on paper. But he *tried*. He would sit at his little table for hour after hour—just pecking away. But it was no use, and one day when I suggested that maybe things would go better if he had a typewriter, he slapped me across the mouth.

I shrugged the whole thing off, because Cott was a writer, and writers are different from people. *Very* different. One day on the beach, we were having a picnic, when suddenly *before* I dropped my hamburger in the sand, Cott had picked it up. It was *uncanny* how he could foretell the future. Ironically, even Cott didn't know during those calm, wonderful days at Malibu, that he had only thirty-seven years left to live.

But I was happy for the first time in my life, and Cott was so kind and patient. After we had been together for quite a long time, he sent for enormous stacks of books he thought I'd like, and every night after dinner, we'd lie on the floor in front of a roaring fire, and Cott would mark passages for me to read the next day. He was very pleased with my progress, because it seemed that in no time at all, I could join in whenever *Black Beauty* or *Rebecca of Sunnybrook Farm* or *Tom Swift and his Shoe Fetish* were discussed at some of the literary gatherings we went to.

Then, of course, the inevitable happened; Cott started drinking again. It seems he'd been having trouble at the studio, and he'd been taken off a story that he hadn't even been on. I didn't realize how *much* he'd been drinking, until one night, he told me he was going to *walk* to Catalina, an island, about twenty-five miles off the California coast. Using what little psychology I knew, I told him to go right ahead. Poor Cott. He was halfway there when he sobered up and had to *swim* the rest of the way.

S. Cott Gerfitzald isn't with us anymore. He's gone to that big A.A. in the sky. I don't regret those years I spent with him. I don't regret one minute. Before I met Cott, I was a tender, naïve, inexperienced, young English girl. And I don't care what anybody thinks. I'm still English.

CHAPTER THIRTY-SEVEN

## I Never Knew Roosevelt

CHAPTER FORTY

## The Feud

My Great-Uncle Cosgrove (he's the one with the nest of robins instead of hair) and my Great-Aunt Yordan (she's the one whose tender mouth is pressed against the earth's sweet flowing breast); well, anyway, Old Muddy-lips and me and my Great-Uncle Cosgrove were all sitting around, fighting the urge to remain sober, when the one-syllable conversation staggered around to famous Kentucky feuds. Uncle Cosgrove remarked that the longest and the bloodiest Kentucky feud was between the Hatfields and the Joads. Sensing that Uncle Cosgrove was about to embark upon an ancient tale of the Kentucky hills, I bit into the little vial of poison I'd been carrying under my tongue, swallowed, and leaned back to listen.

CHAPTER FORTY-THREE

## India *or* Put the Cobra Back in the Basket, Mother—There'll Be No Show Tonight

CHAPTER FORTY-SEVEN

## Lord Chesterfield's Last Letter to His Son

Dear Junior:
Get lost.
Dad

VOGUE
PATTERNS



VOGUE PATTERN 164

# Suit-look format: black, white, dash of silk

If it's black and white and silky, we don't think this is overstating the suit case: one per wardrobe is elementary clothes-sense. Two counts as clothesmanship.

*Left:* City-suit excellence on the no-calendar calendar. Short, straight jacket with a wide, notched collar; thread of skirt. Black and white herringbones: Avisco rayon and silk, Julius Werk fabric. Vogue Pattern 164. Black straw Breton, by Sally Victor. Lucille handbag. I. Miller shoes.

*Right:* Jacketed dress—one of the best suit-friends known to woman. The dress, which is mildly fitted, has elbow-skimming sleeves; the jacket is cardiganized, lined with white silk. Both, black-and-white silk surah, by Cheney-Frantex. End-product of Vogue Pattern 4951. Jersey turban by Walter Florell. Josef handbag. Liparé shoes, with Lifetime Heels.

*Other views, yardages, on page 57.*



VOGUE PATTERN 4951



# Nightdressing—a prospect of flowers

Here, and on the following two pages: a garden—nightdresses and charming little overnight coats, gathered for the woman who prefers her spring flowers on a no-calendar basis. *This page:* Here-and-there arrangement of butterflies and bachelor buttons on a day-length smock with a thread of piping, sleeves that go pouf. Nightdress by Van Raalte, in nylon tricot—pink, blue, green, on a white ground; about $9. Bloomingdale's; Julius Garfinckel. *Opposite page:* A beautifully uncomplicated shape of nightdress—soft folds of drapery across the bodice; hydrangeas blossoming to the slipper tops. By Vanity Fair, in tricot of Du Pont nylon; about $13. Lord & Taylor; Woodward & Lothrop; Neiman-Marcus; I. Magnin.











# A prospect of flowers *continued*

*This page:* Left, flower-float—blues, mauves leading. Nightdress, about $7; the coat, about $9. By Sans Souci, in fabric of nylon-Dacron-cotton. Best & Co.; Woodward & Lothrop. Centre, charming little batiste coat; mixed-bouquet colouring—pink, green, turquoise, lavender. By Campus Girl, in Dacron batiste; about $8. Arnold Constable; Famous-Barr. Right, ingénue-sleeved coat and nightdress—turquoise dots on white, hedged with turquoise flowers. By Seamprufe in nylon-Dacron-cotton. Each, about $6. Franklin Simon; Rich's.







*Facing page:* Above, left, sun-dress effects and a clutter of delightfully improbable flowers—turquoise buttercups blooming on mauve stems. Day-length nightdress, tied and piped with satin. By Parisian Maid in A.P. Silk; about $20. At Elizabeth Arden; I. Magnin. Above, right, printed coat, indoor version—bright, light flowers; white shining through. This, by Anne Fogarty, of cotton dotted Swiss; about $18. Saks Fifth Avenue; Frost Bros. Below, left, double order of rose-coloured roses, streaming pink ribbons. Nightdress and coat in drip-dry cotton. Each, about $4. Both, by Strutwear. At Macy's; J. L. Brandeis. Below, right, in a deep, delicious blur of blues and purples, a flowing, high-waisted nightdress and—midsummer thought—an unsleeved peignoir. Each in tricot of Du Pont nylon, floor-length. The nightdress, about $25; the peignoir, about $30. Both, at Bonwit Teller; Hudson's. Some of the sunniness here works this way: Ogilvie Sisters' new lanolinized Blonde Tone Magic Rinse that lights on a temporary basis, conditions the hair on a continuing one.

JOYCE RAINBOLDT

# GOSSIPY MEMO

## NORMANDY AND BRITTANY

*In Normandy and Brittany people enjoy a delightfully stationary way of life; no one talks about the "good old days," because they are still the same today. In Normandy, drive off to any of the tiny villages in the Pays de Caux and order oysters and Muscadet at a small café. The Pays de Caux is a rather remote region with a wide, green countryside, rolling cornfields, dark-roofed farmhouses, mile upon mile of apple orchards and with a coast of thick, tall, chalk cliffs. Along the coast are long brilliant beaches. At Coutances stands the cathedral which inspired such English Gothic cathedrals as Salisbury. One of Normandy's excellent small restaurants is the Rôtisserie Irvoas in Laval.*

*Brittany is of great archæological interest, fringed as it is with over two thousand curious megalithic tombs. A wonderful country to wander through, Brittany has a varied landscape, growing more stark and less rich the further south you go. In every market square there is a calvary, the most famous at Saint-Thégonnec, Guimiliau, and Pleyben. On the west coast, the beaches are pleasant and there are any number of small fishing towns with quiet, rather personal hotels, all with wonderful sea food: lobsters, mussels, and oysters. At the* crêperies, *the skin-thin pancakes are especially delicious. On the north coast, Ploumanac'h is one of an enchanting string of fishing towns. Air France flies non-stop New York-Paris, $819 round trip, first class. On French Line ships "Liberté" or "Flandres," from $694, first class, round trip, or the two lines join in an air-sea package.*

## HOLLAND

In Holland forget the cliché publicity about the windmills, the endless flowers, beer, sausage, and herring. These are there, of course, but it is a country of great art galleries and marvellous food and enchanting worldly people. In Amsterdam, in addition to the great museums, there is the old Jan Six house, with its remarkable unfinished Rembrandt portrait of Jan Six. (A letter of introduction is necessary, but easily obtained.) At Otterlo stands the extraordinary Kröller-Müller Gallery, a great house jammed with great Dutch paintings, but particularly with van Goghs. Music is marvellous at the Holland Festival from June 15 to July 15 in both Amsterdam and The Hague, that attractive city with its enormous Peace Palace and its miraculous Mauritshuis which seems to be chocked with more Rembrandts and a couple of Vermeers. Ten miles from Amsterdam, at Baarn, the Hotel Kasteel De Hooge Vuursche (Castle of the High Fires) is a sophisticated hotel in the woods, with golf, riding, tennis, and, on summer nights, dancing. Ships of the Holland-America Line sail to Rotterdam from New York, from $584 round trip, first class.

## BRITAIN

The inland water routes of Britain slide millpond smooth between green banks. The "Heart of England" cruise takes a leisurely five days between Oxford and Birmingham, with days spent aboard the boat but nights at first-class hotels. Stopovers include Sulgrave Manor, Leamington Spa, Warwick Castle, and a performance at the Shakespeare Memorial Theatre, Stratford on Avon. Food and lodging are included for about $75. The new five-day sleep-aboard voyage between Nottingham and Boston (England!) is on a boat that has a comfortable day-saloon, sun-deck, and single and double staterooms for sixteen passengers. The cost is $70 for everything. Specially converted canal motor boats are available for private hire to travel such fascinating waterways as the Llangollen canal in Wales, which crosses two rivers by enormous aqueducts that lift you as high as one hundred and twenty feet in the air. For further information write the British Travel Association, 680 Fifth Avenue, New York 19, N.Y. The British Drama League offers stimulating ten-day holiday-courses, one for producers, one for actors. Given simultaneously, they join for some morning classes and to present scenes in the evenings. Both have special sessions for beginners. From August 7-16 at King Alfred's College, Winchester, or August 28 to September 6 at North Riding Training College, Scarborough. Tuition, board and room, $45.

# ON TRAVEL

## SEA QUEENS

Bea Lillie's memorable question, "When does this place arrive?" referred, as many know, to the "Queen Mary." Both Queens, the "Mary" and the "Elizabeth," are enduring Cunard belles of the Atlantic, extravagantly admired by commuters to Europe, many of them jangled executives who regard such a crossing as an unruffled country weekend. For ruffling, there are white ship-to-shore bedside telephones, the Marine Midland Bank for high finance, stock market quotations in the ships' newspapers. Food and service are superb; after "elevenses" in a deck chair, one might, in deck space the size of the Yale Bowl, scrimmage mildly with shipboard sports. After dark, the Verandah Grills for dining. First class, from $422, one way to Cherbourg; $412 to Southampton.

## 1 SWOOP -- 2 COUNTRIES

*People who live in cities often like to switch suddenly to toy-scaled countries, where nature may be grand, but where buildings appear to have been squeezed out of a marzipan pastry tube. Portugal and Switzerland both have this delight, and to see them in one swoop, Swissair has a flight which first touches Lisbon, then Zurich. Stopovers, naturally, can be arranged. Round trip economy, $522.*

## MUSIC FESTIVALS

*Almost every European country has smashing summer music festivals. Italy's gilt theatres and airy arenas buzz from Venice to Syracuse. This year a daily* rapido *will run from Rome to Spoleto's Festival of Two Worlds. Athens will have dazzling performances at the Herodus Atticus theatre. The northern countries are deep in music with festivals at Copenhagen, Bergen, Stockholm, and Helsinki. Austria's famously elaborate splurges are at Vienna and Salzburg, while Germany has, in addition to Bayreuth, more music at Wiesbaden, Munich, and Berlin. The British showcases are Edinburgh, Aldeburgh, Glyndebourne, and Llangollen; the Swiss are Zurich and Lucerne; the French, Besançon, Aix-en-Provence, and Bordeaux. In Spain there will be ballet and concerts in various parts of Granada's ravishing Alhambra. Spanish concerts often start at 11* P.M., *end at 2:30* A.M., *the audience sipping cognac from small paper cups as anti-freeze. Counterpointing music with touring, an American Express six-country swing leaves New York July 8 on the "Mauretania" or July 14 on Air France, returns August 21; the price, from $1,685.*

## NORTHERN AUGUST

Those green kingdoms by the sea, Denmark, Norway, and Sweden, are sweetly fresh in August, when southern resorts are simmering. Enormously hospitable, Scandinavians all have "meet the people" programs planned for doctors to meet doctors, artists to meet artists, et cetera. A cool fortnight's bus ride around these countries, arranged by Linjebuss, starts and ends in Copenhagen, with nights spent in first-class hotels. The heart-shaped route leads from Gothenburg to Oslo, then to Stockholm, which is watery enough for a gondolier. The air-cooled busses have tilt-back seats, flip-down tables, lavatories, and quadrilingual hostesses. The package: KLM Royal Dutch Airlines, $867 round trip, first class, to Copenhagen; Linjebuss tour, $255.

## SMALL BOATS

Apart from the transatlantic floating *palazzi* of the Italian Line, Italy has a clutch of good ships which entwine the peninsula. At the toe of the boot, for example, there are hydrofoil boats, ski-skiffs which skim from Reggio Calabria across the Strait of Messina in fifteen minutes, then zip around the Sicilian coast and on to Lipari, a stark Aeolian isle for knowing skin-divers. Motorists who drive south may, after circling Sicily, take a night boat —and the car—from Palermo to Naples. First class, $14.25 a person; the car, about $30. A delicious two-day cruise goes from Venice to Piraeus, the port of Athens. The Adriatica Line has new ships, clean as shells, and remarkable food. Cost $125, single room, first class.



# Further statements in black and white

*Above, left:* Summer news, afternoon edition—a black cotton-and-rayon dress in two sections: slim dress with a bowed black and white plaid silk organdie bodice; bolero jacket with three-quarter sleeves, a collarless bateau neckline.
By Anita Modes; about $38. Macy's; Burdine's.
Black ribbon wig by Sally Victor. DeLiso Debs sandals.
*Above, right:* X's in unknown quantities printed in black and white on a silk surah sheath with notched collar, normal waistline. By Nat Tuman; about $55 at Russeks; I. Magnin.
Black straw cartwheel by Miss Frederics. Delman shoes.



*Above, left:* Skirt-and-shirt dress, its skirt, in black broadcloth by Springmaid, hangs by a camisole that is permanently connected to a black and white polka-dotted cotton voile blouse. By Junior Accent; about $30 at Altman's; Woodward & Lothrop. Walter Florell hat. Customcraft shoes. *Above, right:* Enough rustles to make a summer. A skirt of white silk peau de soie, buoyed up by a net petticoat, has a black lace top brightened by a collar of more silk peau de soie. By Dorene; about $110 at Miss Bergdorf of Bergdorf Goodman; Bramson's. Liparé shoes with Lifetime Heels.



BEADLE

# THE CHANGE IN SILVER

In the air: new sterling values with a different sterling character. More designers are putting aside established ways with flat silver, handling their subject with uninhibited contemporary dash. The silver look, for instance, has been treated to the soft touch, and previous ideas of the silver handle revised, refreshed. In the pattern illustrated ("Avanti," first entry from a new name in silver, the Celsa company), look-through handles add an unanticipated design element to the table. More changes here: the working ends of the pieces, the squared edge of the scoopy soupspoon, the reshaped and abbreviated dinner knife blade, and the fork, its tines shortened so that while still doing its forkly duties, it also becomes a semi-spoon. Made in a Mexican factory by Swiss craftsmen, the six-piece place setting (the three pieces shown plus butter spreader, teaspoon, and salad fork) can now be bought in this country for $44, tax inc. Plummer's.

## PASTERNAK ON SHAKESPEARE

*(Continued from page 111)*

Some of the events described by Shakespeare in these chronicle plays were continued in events surrounding his own life, and he was not able to regard them with sober detachment.

Thus despite the inner realism with which Shakespeare's work is imbued, it would be futile to look for objectivity in these plays.

*Julius Caesar* and (especially) *Antony and Cleopatra* were not written out of a love of art or for the sake of poetry. They are the fruit of a study of unvarnished everyday life. That study constitutes the highest passion of every artist. It led to the "psychological novel" of the nineteenth century, and constituted the even more indisputable value of Chekhov, Flaubert, and Leo Tolstoi.

But why did such a distant past as that of ancient Rome provide the inspiration for realism? It was precisely because of its distance that Shakespeare could sign his name to the plays. He could say everything he wanted to in a political, moral, or any other sense. What desire could it arouse? He wanted to paint it.

*Antony and Cleopatra* is the most realistic, the most mature, and quite possibly the best of Shakespeare's works. It was written with a love for life in the most ordinary, trite, and common sense of the word. Shakespeare illustrates this feeling with the example of the two giants.

*Antony and Cleopatra* is the story of a dissipated woman and a seducer. Shakespeare describes their fast living in tones of mystery, as is proper for actual Bacchanalia in the classic sense.

Historians have written that Antony, together with his boon companions, and Cleopatra, with those of her court who were closest to her, did not expect anything good to come of their debauchery, which they had elevated to the status of a cult. Foreseeing the outcome, they called each other immortal suicides long before it happened, and promised to die together.

And the tragedy ends in the same way. At the decisive moment, death proves to be the graphic artist who provides the story with the general outline which it had lacked.

### AUDIENCE PREPAREDNESS

Shakespeare's English chronicle plays are replete with allusions to the evils of his day. At that time there were no newspapers. As G. B. Harrison remarks in *England in Shakespeare's Day*, people gathered in taverns and theatres in order to hear the news. The drama spoke to them indirectly. It is not surprising that the common people understood the actors' winks: the allusions touched upon circumstances near to each of them.

The political substratum of the times was difficult, with a war against Spain which had been begun with enthusiasm but which soon became burdensome. It was carried on for fifteen years on land and sea, along the Portuguese littoral, in the Netherlands, and in Ireland.

The skeptical Falstaff's mockeries of rigid military phrases amused the simple, peace-loving public, who understood very well indeed what they were aimed at. Where Falstaff recruits soldiers and then lets them go for a bribe, the audience recognized, with an even louder laugh, what they themselves had witnessed.

Another example of the understanding possessed by the audience of that day is much more surprising.

As is the case with all of the Elizabethans, Shakespeare's works abound in references to history, parallels from ancient times, and mythological names. Today, in order to understand them with reference book in hand, one must have an academic education. But we are told that the average London theatregoer of that day, when he saw *Hamlet* or *Lear*, caught these brief flashes of laconicism on the fly and understood them completely. How can we believe this?

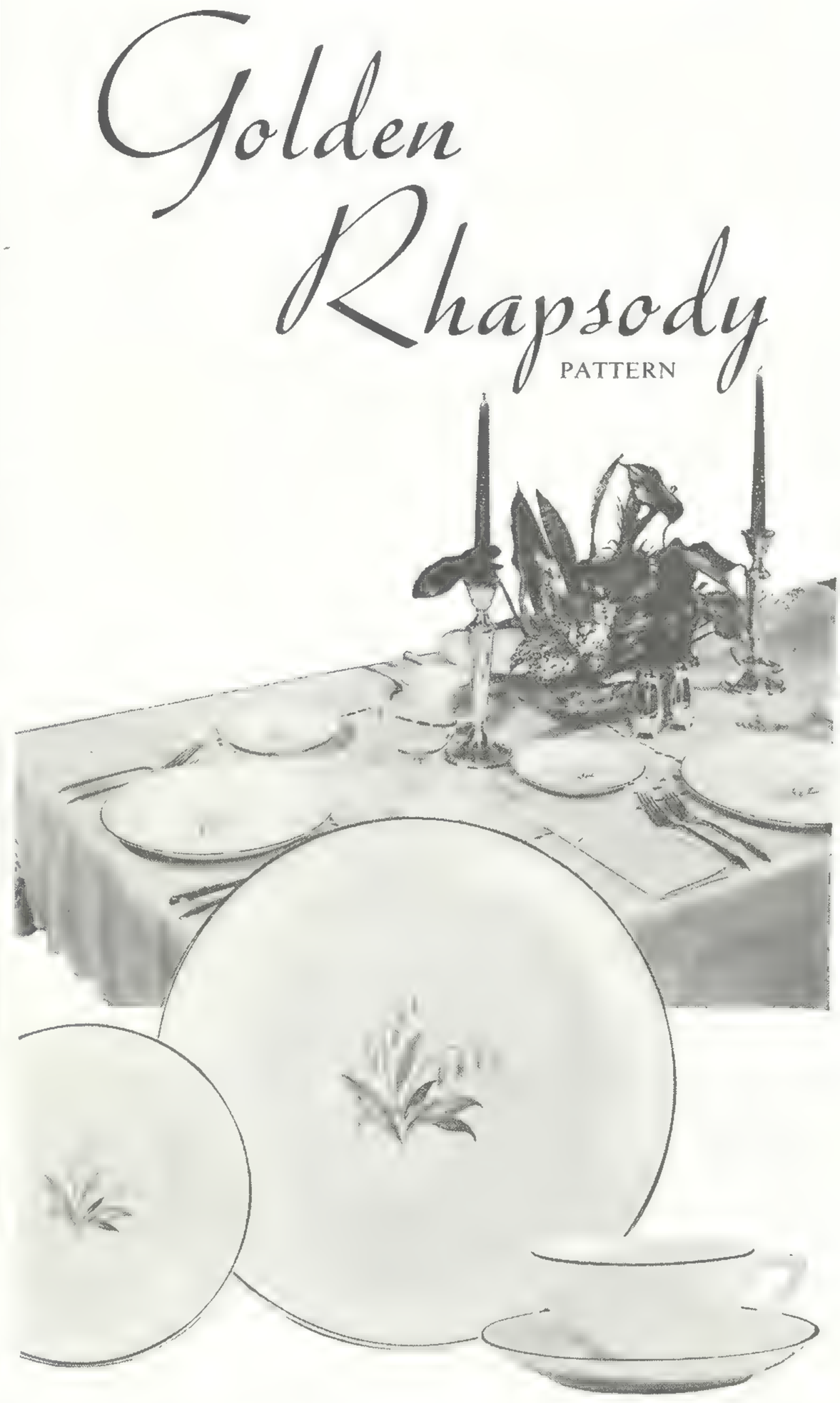
In the first place, it is futile to think that art in general is ever susceptible to final understanding, or that this is necessary for it to give pleasure. Like life, it can not do without a certain amount of darkness and inadequacy. But this is not the point here.

There has been a complete change in the general body of knowledge. Latin, which today is a mark of higher education, was then the common threshold of elementary education. In the grammar school which Shakespeare is understood to have attended, Latin was the spoken language of the students; and according to the historian, Trevelyan, they were

*(Continued on page 136)*

*For Those Special People...*
*Who Appreciate Only The Finest!...*

Golden Rhapsody
PATTERN



Elegance is the word for the new "Golden Rhapsody" pattern in fine exquisite china. Graceful gold leaves surrounded by smoke-grey petals on delicate white translucency, makes this the most wanted pattern in fine china. Little wonder, smart hostesses say it has that distinctive luxury look . . . the look and feeling you desire for your fine tablesetting.

Ask for "Golden Rhapsody" at your favorite Department Store.

4-pc. place setting . . . $5.25
99-pc. service for 12 . . . $94.50

KAYSONS *Fine China*
1240 So. Hill St. • Los Angeles 15, Calif.




# PASTERNAK ON SHAKESPEARE

*(Continued from page 135)*

not allowed to use English even in outdoor games. For the London apprentices and coachmen who were able to read and write, Hercules and Niobe were the same ABC's as ignition in automobiles or the elements of electricity for a modern adolescent.

Shakespeare came upon an age-old way of life which had been formed a long time ago, more or less painlessly. This way of life was understandable to everyone.

## THE AUTHENTICITY OF SHAKESPEAREAN AUTHORSHIP

Shakespeare is whole, and everywhere true to himself. He is wedded to his vocabulary. Under various names, he moves certain characters from one play to another, and he says the same thing over and over again in many different keys. Especially conspicuous among these periphrases are his repetitions, at short intervals, within the framework of one and the same play.

Hamlet tells Horatio that he is a real man and not a weathercock, and that one can not play upon him (Horatio) as upon a pipe. A few pages later, Hamlet suggests that Guildenstern play upon the pipe in the same allegorical sense.

In the First Player's tirade on the harshness of Fortune, who permitted the murder of Priam, the gods are called upon to punish her and take away her wheel, the symbol of her power; to break it, and to throw the pieces from the heavens down into the abyss of Tartarus. A few pages later, Rosencrantz, in conversing with the King, compares the power of a monarch to the wheel of a water gate built on a high hill, which smashes everything in its path, if its foundation is shaken and it falls.

Juliet snatches the dagger from the side of the dead Romeo, and kills herself with the words: "O happy dagger! This is thy sheath: there rest, and let me die." Later, old Capulet exclaims, in the same vein, that the dagger mistook its place and went into his daughter's breast instead of into the sheath on Romeo's belt. And so on, continuously, at almost every step. What does this mean?

I have translated Shakespeare in equal portions, Day after day and step after step, like a servant of the text. I have followed the steps taken at one time by its master. It is not important how successfully I reproduced his progress, or whether my results for the day corresponded to what he accomplished in one sitting. The important thing is that in both cases the work was necessarily broken down into individual days and portions, and that in both cases their order coincided.

Therefore, when I encountered the repetitions mentioned above, the similarity of our situations enlivened them for me to an extraordinary degree. Before me, with a vividness beyond anything I could actually have willed, there arose a picture of what, how, and who could yield an example of such forgetfulness over a period of several days, and under what conditions.

It became distinctly apparent to me that there had existed a historical person who was called Shakespeare, and who was a genius. In about twenty years, this person had written thirty-six five-act plays, plus two long poems, and a collection of sonnets. Thus he had been obliged to write, on an average, two plays per year. He did not have the time to reread what he had written: and completely forgetting what he had done the day before, he repeated himself in his haste.

I have never had any doubts as to the facts of Shakespeare's biography. Even earlier, I was surprised at the thought that it was necessary to replace its simplicity and plausibility with the futile complications of contrived secrets, fabrications, and their imagined exposure. But when, while working on his texts, I began to encounter such evidence of life as these signs of absent-mindedness and fatigue, my doubts as to the theory of the "Baconites" increased to the limit.

Was it conceivable, I asked myself, that Rutland, Bacon, and Southampton disguised themselves so unsuccessfully and, having concealed themselves from Elizabeth and her contemporaries by means

*(Continued on page 137)*

# PASTERNAK ON SHAKESPEARE

*(Continued from page 136)*

of a cypher or a dummy, could have revealed themselves so uncautiously to the eyes of everyone else? What ulterior motive or slyness could be postulated in that height of rashness represented by that undoubtedly existing, specific human being, not ashamed of slips of the pen, yawning in the face of the centuries from fatigue, and knowing less about himself than high school students now know? His strength was revealed to me in the weaknesses that came to light.

I thought: just why is mediocrity so passionately concerned with the laws of the great? It has its own notions of the artist—idle, pleasure-seeking, and false. It starts from the assumption that Shakespeare must be a genius in its understanding of the word, then applies its yardstick, and Shakespeare is found wanting.

His life turns out to be too obscure and ordinary for such an opinion. He did not have a library of his own, and he signed his will with a clumsy scrawl. It becomes a matter for suspicion that one and the same person should know the earth, the grass, the animals, and all hours of the day and night as well as the common people know them, and at the same time be so well-versed in history, law, and diplomacy, and know the court and its manners so well. And people continue to be amazed, forgetting that such a great artist as Shakespeare is all mankind taken together, at its source.

But I am astonished, considering the infinitude of his accomplishment, that he was able to live in the world. And I would not be surprised to learn that, for lack of time, this creative spirit failed to incarnate himself completely—that he missed the opportunity of becoming fully a human being.

## SHAKESPEARE'S YOUTH

One period of Shakespeare's life is especially free of doubt for me. This period is his youth.

It was the period when he had just arrived in London, a young and unknown provincial from Stratford.

The young arrival was a man without any specific knowledge, but with an unusually fixed star. He believed in it. It was this belief alone which had brought him from the province to the capital. He did not yet know the rôle he would play some day, but his feeling for life told him that he would play it in a manner unheard of and unforgettable.

Regardless of what he turned his hand to, it had been done before him. He wrote poetry and songs, acted on the stage, rendered services to debauched aristocrats, and tried in every way to make a name for himself. But whatever he did, this young man felt a surge of overwhelming strength—felt that the best thing for him was to violate established usages and do everything in his own way.

Before Shakespeare, art was considered to be something contrived, unnatural, and bearing no resemblance to life. This lack of resemblance to life was an obligatory attribute of art. It was used in order to conceal, under these false conventions, a lack of skill in description and a spiritual weakness. But Shakespeare had such a good eye and such a sure hand, that it was of direct advantage to him to change this situation.

He understood that he would be the winner if, from the generally accepted distance, he approached life on his own two feet, and not on stilts, and if, competing with it in an endurance contest, he forced it to bow its head first before the obstinacy of his unblinking gaze.

There was a certain company of actors, writers, and patrons who travelled from public house to public house, molested strangers and, always risking their necks, laughed at everything. The boldest and most harmless (he got away with everything), the most immoderate and the soberest (he could hold his liquor), and the one who provoked the most unrestrained laughter while himself being the most restrained, was this dark youth striding into the future in seven-league boots.

It is quite possible that a fat old glutton of the type of Falstaff also belonged to this group.

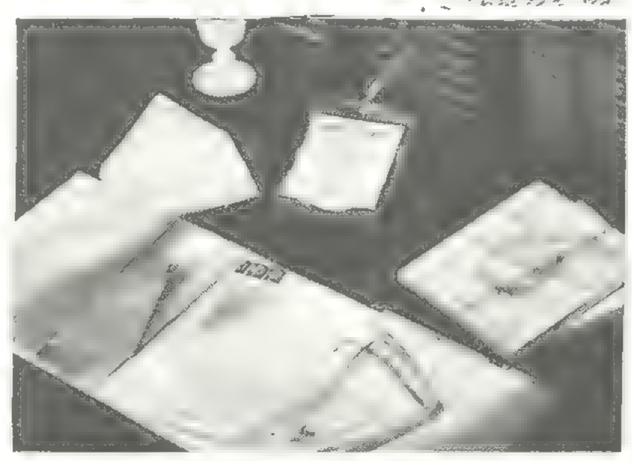
*(Continued on page 138)*



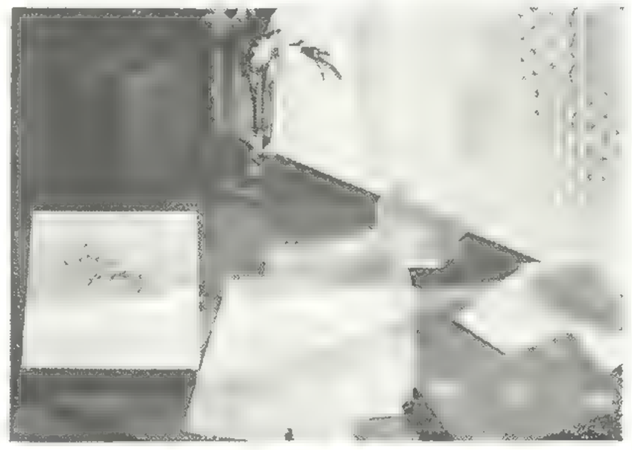

How to project your Personality...

When you visit by mail, your handwriting, your writing paper are clues to the inner you. Now you can make the most of your particular charm, your individuality. You can project your personality—with the Eaton Open Stock Paper that most becomes you. It will remind your friends, *always*, of *you*.

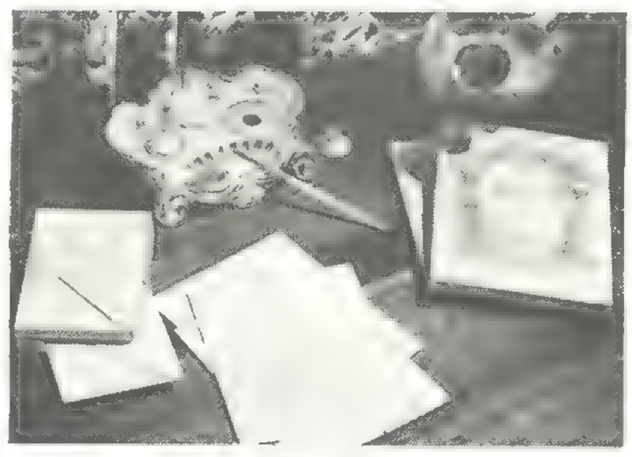
*Eaton's Open Stock Papers are always available, always match. All paper and envelopes sold separately. In fine Stationery Departments, everywhere.*



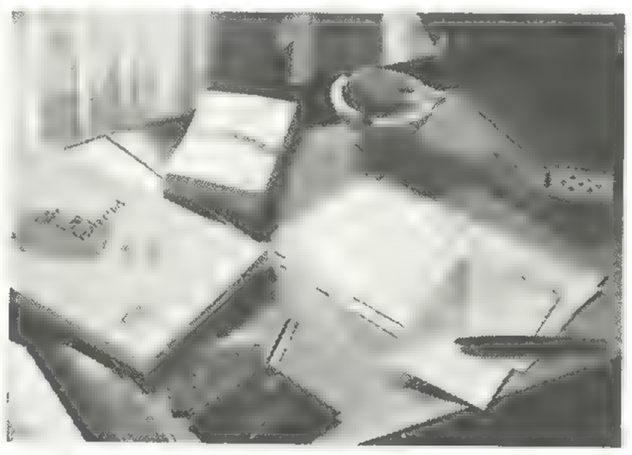
EATON'S CALAIS RIPPLE



EATON'S CRYSTAL SHEER



EATON'S RANDOMWEAVE



EATON'S POST PREFERRED

If your quest be beauty...
EATON'S
FINE LETTER PAPERS

EATON PAPER CORPORATION
PITTSFIELD, MASSACHUSETTS



NEWS! Incredible but true!
In just one minute...
Lilly Daché's Quick Change
INSTANT ACTION BEAUTY FORMULA
brings radiant beauty to your complexion
...a firm healthy look to your skin!

Here is a totally new concept in facial cosmetics—Lilly Daché's "Quick Change"! This remarkable liqui-cream gives you a complete facial in 60 seconds flat by bringing *nourishment to help fill your individual skin needs.*

**Individual results for individual needs**—It's as if this marvelous beauty formula had been custom-made just for you! Normally, your skin takes from the blood stream the specific nutrients it needs—and *your* complexion needs are different from anyone else's. That's why "Quick Change" is unique—other externally applied creams penetrate only partially, but "Quick Change" stimulates your facial circulation—your skin is *able* to take those specific nutrients from the blood stream—the natural nourishment *your individual complexion should have.*

**Facial contours are lifted—fatigue lines fade**—The more you use "Quick Change," the more apparent its benefits are. As you use it regularly, fatigue lines seem to melt away, signs of strain and weariness disappear. And you'll notice something else, too—your regular cosmetics, cleansers and creams *all work far better, their results last far longer—when you've started with "Quick Change"!*

**Brings a bright, "alive" look to your skin**—Since "Quick Change" is so individually suited to you, its results are equally individual. Sallow skins look brighter, feel fresher; pale complexions glow—and the beautiful results are apparent hour after hour. And "Quick Change" cleanses your skin, adding the delicate acid mantle your complexion needs to guard against blackheads, enlarged pores and pimples. Beautified and refreshed, your skin will have the glow you *feel* when you're happy, the glow that *shows* when you're young!

**Takes only one minute to use**—One minute means one minute! Miss Daché emphasizes the best results are achieved when "Quick Change" is tissued off 60 seconds after it's been applied. And this marvelous speed means you can keep "Quick Change" right in your desk at the office, or carry a tube in your pocketbook. You can use it to begin a beautiful day—and as a preface to a perfect evening!

Lilly Daché's "Quick Change" is for *you*—and for every woman who wants to look fresh and young and glowing—any time of the day or night. Got a minute? Get a beauty lift—get new "Quick Change" today!

"Quick Change" is available now at your favorite store or at the Lilly Daché Boutique, 78 East 56th Street, New York 22, N. Y. Trial size, ½ oz., $1.50. Regular size, 2¼ oz., $5.00. Both prices plus tax.

# PASTERNAK ON SHAKESPEARE

*(Continued from page 137)*

Or it may be that Falstaff was simply the embodiment, in human form, of a biographic landmark—a very late milestone at the turn toward memories of those days.

They were dear to Shakespeare not only because of past joys. Those were the days in which his realism was born. His realism saw the light of day, not in the solitude of a study, but in an untidy tavern room, charged with life as with gunpowder, in the morning hours. Shakespeare's realism was not the profound thinking of a reformed rake who has finally settled down—not the "wisdom" (how I abhor that word!) of later experience. Shakespeare's most serious, unjoking, tragic, and substantial art was born of a feeling of success and strength in the period of these early follies, full of whimsical invention, boldness, enterprise, and mortal, mad risk.

## THE PRINCIPLE OF THE TRAGIC AND COMIC IN SHAKESPEARE

Shakespeare wrote no comedies or tragedies in the pure form, but a more or less intermediate and mixed genre of these elements. He comes close to the true face of life, in which horror and delight are also intermingled. Shakespeare was long ago praised for this conformity of tone by England's outstanding critic, Samuel Johnson, and recently by her outstanding contemporary poet, T. S. Eliot.

To Shakespeare, the tragic and the comic were not only the lofty and the common—the ideal and the real. He regarded them as something akin to the major and minor in music. In arranging the material of drama in the desired order, he utilized shifts from poetry to prose, and the transitions between them, as one would musical scales.

Their alternation constitutes the chief distinction of Shakespeare's dramaturgy, the soul of his theatre, that ubiquitous hidden rhythm of thought and mood which I mentioned in my remarks on *Hamlet*.

Shakespeare employed these contrasts systematically. All his dramas are written in the form of these sometimes jesting, sometimes tragic scenes, which often succeed one another. But in one type of situation he used this device with special insistence.

At the edge of Ophelia's newly-dug grave, the audience laughs at the antics of the philosophizing gravediggers. At the moment when Juliet is being carried out, one of the servant boys makes fun of the musicians invited to the wedding, and they haggle with the nurse who is getting rid of them. Cleopatra's suicide is preceded by the appearance of the Egyptian clown with the asps, and his ridiculous comments on the uselessness of snakes. This is almost like Leonid Andreyev or Maeterlinck!

The nineteenth century in Russia and Europe is called Shakespearean or Hamletian because of the tremendous influence he exerted on that period. It extended over several phases, and yielded various fruits at various times.

Shakespeare was the father and teacher of realism. To mention only the most important thing, Shakespeare is the precursor of the subsequent symbolic theatre of Ibsen and Chekhov.

And it is precisely in this spirit that he makes the element of narrow-mindedness and bad taste break, with coarse laughter, into the funereal solemnity of his finales.

Its intrusions push back even further the already distant and inaccessible secret of death and the end. The respectful distance at which we stand from the threshold of the lofty and the frightful is increased. For the thinker and the artist, there are no final situations: they are all penultimate. It is as though Shakespeare feared that the audience would believe too strongly in the false absoluteness and finality of the dénouement. By breaking the tone at the end he restores the violated infinity. In the spirit of all modern art, which is opposed to the fatalism of antiquity, he dissolves the temporality and mortality of the symbol in the immortality of significance.



# Clockwise skin care



Some of the prettiest faces around are shopped for at home. Mytinger & Casselberry's Magi-Care trio of creams—which you can buy without leaving the house—is one of the most effective plans going to keep a woman's skin glowing sixteen hours a day.

**Morning.** Freshest way to face the day—with Vita Flair, a lotion that smooths and moisturizes under make-up.

**Evening.** To liven up tired skin, use Cool Blush, a ten-minute mask that speeds flagging circulation, makes skin glow.

**Night.** Femine 20, a vanishing night cream with hormones, penetrates deep into the skin to nourish and plump wilting tissues.





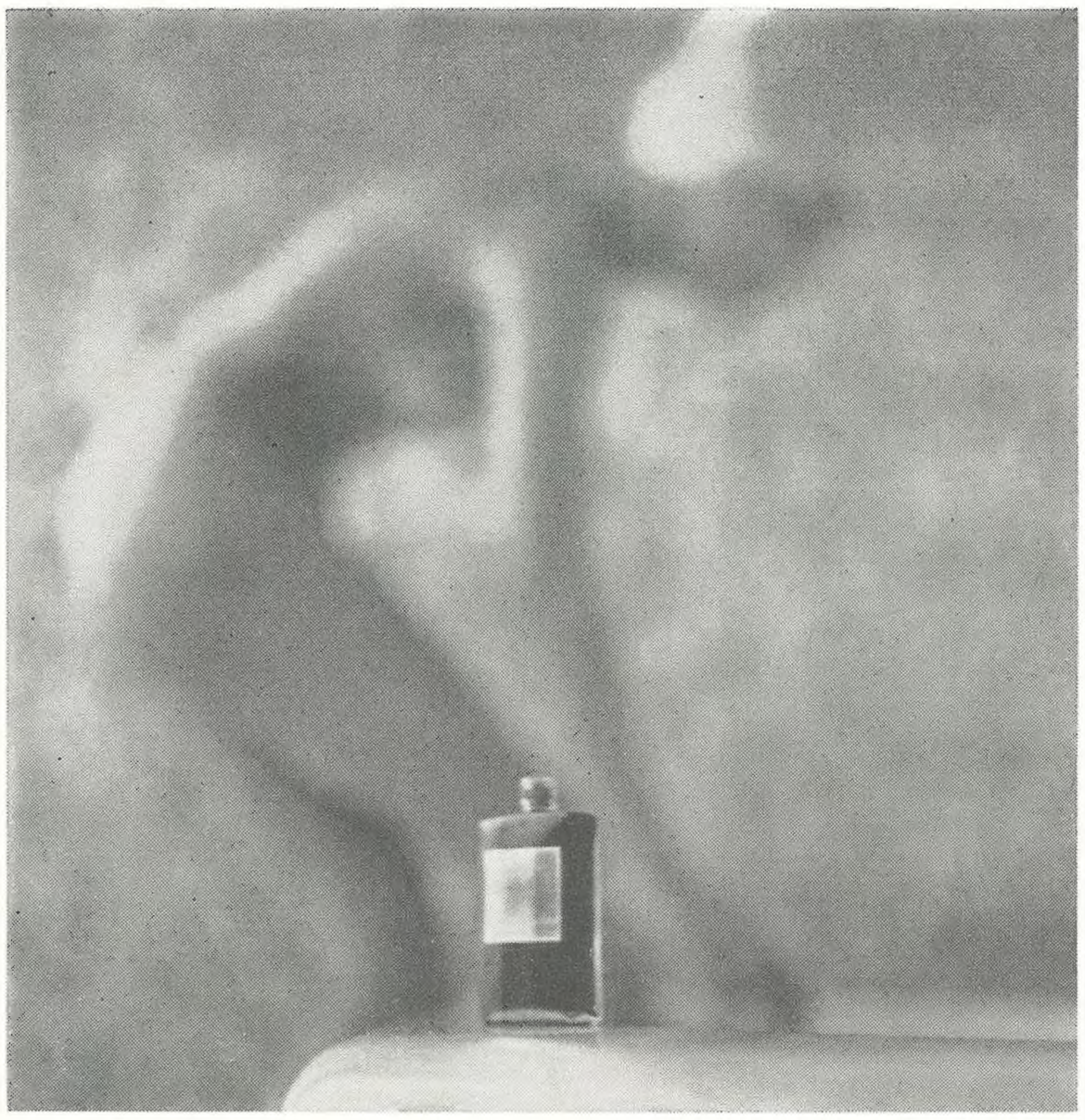


NAUTICAL TWOSOME FROM OUR SHIRLEY TEMPLE COLLECTION. NAVY OR RED COAT OVER A WHITE DRESS. WASHABLE. TODDLER SIZES 2, 3, 3X. ABOUT $8.00 AT BLOOMINGDALE'S, NEW YORK; FREDERICK & NELSON, SEATTLE; HIGBEE CO., CLEVELAND; JOHN WANAMAKER, PHILADELPHIA; WOODWARD & LOTHROP, WASHINGTON, D. C.

nannette*

NANNETTE MANUFACTURING CO., INC. • 3800 FRANKFORD AVE. • PHILADELPHIA 24





# Beauty that's bath-deep— a good sample

If a relaxing bath is high on your list of luxuries (stress down the drain, in other words), this news is for you. The beauty additive in the photograph above is Estée Lauder Youth Dew Bath Oil. Highly concentrated—this is one fifty-cent quarter-ounce that lasts—the oil works on the drop-or-two principle, smooths the skin and can be used by the drop after-bath, as a kind of super perfume. The fragrance, exactly: leaves, flowers, plus "something" that's not about to be tied down to words.

**Vogue, Dept. E.L.**
**420 Lexington Avenue**
**New York 17, N. Y.**

Please send me Vogue's sampler of Estée Lauder's Youth Dew Bath Oil as offered in the March 15, 1959 issue of Vogue. I enclose 50 cents (which includes tax and postage).

*Name*_____

*Street*_____

*City*_____ *Zone*____ *State*_____

Good only in Continental U.S. and Canada through May 15, 1959. Please allow at least three weeks for delivery.

## Handmacher Suits Shown in "Pontiac Weathervane Street Scene" on pages 18 to 23 at these stores.

### ALABAMA
Anniston ..... Hudson's Dept. Store
Birmingham ..... Burger-Phillips
Mobile ..... Raphael's Inc.
Montgomery ..... A. Nachman Inc.
Selma ..... Tepper Bros.
Sheffield ..... Elizabeth's

### ALASKA
Anchorage ..... Northern Commercial

### ARIZONA
Phoenix ..... Goldwater's Dept. Store
Tucson ..... Levy's

### ARKANSAS
Ft. Smith ..... Boston Dry Goods Co.
Little Rock ..... Gus Blass
Pine Bluff ..... Froug Co., Inc.
Texarkana ..... Klines

### CALIFORNIA
Arcadia ..... Hinshour
Bakersfield ..... Weill's
Beverly Hills ..... J. W. Robinson
El Cajon ..... Evelyn Wigton
Fresno ..... Rodder's Mademoiselle
Glendale ..... Seidens
Glendale ..... H. S. Webb
La Jolla ..... Stevenson's Dept. Store
Long Beach ..... Buffum's
Los Angeles ..... Broadway Dept. Store
Los Angeles ..... Bullock's
Los Angeles ..... J. W. Robinson
Modesto ..... Lee's
Oakland ..... Capwell's
Pasadena ..... J. W. Robinson
Sacramento ..... Weinstock-Lubin
San Diego ..... Marston Co.
San Francisco ..... H. Liebes & Co.
San Jose ..... Marcus, Inc.
Santa Ana ..... Buffum's
Santa Ana ..... Bullock's
Santa Cruz ..... Morris Abroms
Santa Barbara ..... Trenwith's Inc.
Westwood ..... Bullock's

### CANADA
Calgary ..... Holt Renfrew Co. Ltd.
Montreal ..... Holt Renfrew Co. Ltd.
Toronto ..... Holt Renfrew Co. Ltd.
Winnipeg ..... Holt Renfrew Co. Ltd.

### COLORADO
Denver ..... Denver Dry Goods Co.

### CONNECTICUT
Hartford ..... G. Fox & Co., Inc.
Manchester ..... Tweeds
New Haven ..... Fred Phipps

### DISTRICT OF COLUMBIA
Washington ..... Frank R. Jelleff

### FLORIDA
Gainesville ..... Franklin's
Jacksonville ..... Cohen Bros.
Lakeland ..... Empire Store
Miami ..... Burdine's
Miami ..... Hartley's
Ocala ..... Rheinauer's
Orlando ..... Dickson & Ives
St. Augustine ..... Akras
St. Petersburg ..... Webb City Inc.
Tallahassee ..... The Vogue
Tampa ..... O'Falks
West Palm Beach ..... Norman's
Winter Haven ..... Rheinauer's

### GEORGIA
Albany ..... Lois Annelle
Atlanta ..... Rich's
Augusta ..... Belk Dept. Store
Columbus ..... Kiralfy's
Decatur ..... Belk-Gallant
Macon ..... Goldman's
Savannah ..... Leopold Adler

### HAWAII
Honolulu ..... Liberty House

### IDAHO
Boise ..... The Mode Ltd.
Twin Falls ..... Iris C. Hale

### ILLINOIS
Belleville ..... Peskind's
Bloomington ..... Livingstons
Bloomington ..... Wicks Co.
Champaign ..... Robeson's Inc.
Chicago ..... Lytton's
Chicago ..... Marshall Field
Chicago ..... Morris B. Sachs
Danville ..... Jules Straus Inc.
Decatur ..... Linn & Scruggs Inc.
East St. Louis ..... Stanley's
Elgin ..... Ackemann Bros.
Freeport ..... Borcher's
Kankakee ..... Lecour's
Springfield ..... Myers Bros.

### INDIANA
Evansville ..... Schears Dept. Store
Ft. Wayne ..... Wolf & Dessauer
Gary ..... Ladies Shop
Indianapolis ..... L. S. Ayres
Indianapolis ..... H. P. Wasson
Lebanon ..... Adler Co.
Michigan City ..... Carstens
South Bend ..... Geo. Wyman
South Bend ..... Gilberts
Terre Haute ..... Meis Bros.

### IOWA
Cedar Rapids ..... Killian Co.
Des Moines ..... Younkers
Sioux City ..... Younker-Davidson

### KANSAS
Emporia ..... Palace Clothing
Topeka ..... Palace Clothing Co.
Wichita ..... George Innes
Winfield ..... M. B. Kerr

### KENTUCKY
Lexington ..... Meyers
Louisville ..... Stewart Dry Goods Co.
Owensboro ..... McAtee, Lyddane, Ray
Winchester ..... Vic Bloomfield

### LOUISIANA
Alexandria ..... B. Ginsburg
Baton Rouge ..... Goudchauxs
New Orleans ..... Godchaux
Shreveport ..... Rubinsteins

### MAINE
Portland ..... J. E. Palmer

### MARYLAND
Baltimore ..... Hochschild Kohn
Baltimore ..... Hutzler Bros.
Cumberland ..... Lazarus
Hagerstown ..... Leiter Bros.
Salisbury ..... Anny Godsey

### MASSACHUSETTS
Boston ..... Wm. Filene & Sons
Boston ..... C. Crawford Holldige
Fitchburg ..... Miller's
Worcester ..... Richard Healy Co.

### MICHIGAN
Ann Arbor ..... Wm. Goodyear
Battle Creek ..... Seaman's
Detroit ..... Himelhoch Bros.
Detroit ..... J. L. Hudson
Flint ..... Lona Fox Duckwitz Dress Shop
Grand Rapids ..... Paul Steketee
Jackson ..... Elaine Shop
Kalamazoo ..... Style Shop
Lansing ..... Style Shop—Seaman Co.
Petoskey ..... Wellings
Traverse City ..... J. W. Milliken

### MINNESOTA
Albert Lea ..... Wallace's
Austin ..... Wallace's
Hibbing ..... Sapiro's
Minneapolis ..... The Dayton Co.
Minneapolis ..... L. S. Donaldson
Rochester ..... C. F. Massey
St. Paul ..... Dayton-Schuneman's
St. Paul ..... Field Schlick
Virginia ..... Quality Shop
Winona ..... H. Choate

### MISSOURI
Cape Girardeau ..... Buckner Ragsdale
Jefferson ..... Gordon Price
Joplin ..... Ramsay's
Kansas City ..... Gordon Price
Kennett ..... Smith's
Moberley ..... Patterson
St. Joseph ..... Hirsh Dry Goods
St. Louis ..... Famous-Barr
St. Louis ..... Scruggs, Vandervoort & Barney
Sedalia ..... C. W. Flower

### MONTANA
Billings ..... Hart Albin
Great Falls ..... Buttrey Assoc.
Missoula ..... Missoula Merc. Co.

### NEBRASKA
Lincoln ..... Miller & Paine

### NEW HAMPSHIRE
Claremont ..... Houghton & Simmonds

### NEW JERSEY
Asbury Park ..... Tepper's
East Orange ..... Helen Michel
Englewood ..... Dorothy Hale Inc.
Montclair ..... Helen Bick
Plainfield ..... Tepper's

### NEW YORK
Albany ..... Flah & Co.
Binghamton ..... Resnick's
Buffalo ..... Adam, Meldrum & Anderson
Buffalo ..... L. L. Berger
Glens Falls ..... Fowler's
New York ..... B. Altman Co.
New York ..... Lord & Taylor
Newburgh ..... Johnson & Hare
Niagara Falls ..... J. J. Kline
Norwich ..... Carol Ann
Rochester ..... Sibley, Lindsay & Curr
Saratoga Springs ..... Fashion Shop
Schenectady ..... Carl Co.
Syracuse ..... Flah & Co.
Troy ..... Lord & Tann

### NORTH CAROLINA
Asheville ..... Bon Marche
Asheville ..... J. B. Ivey
Charlotte ..... Montaldo's
Durham ..... Ellis Stone
Fayetteville ..... Capital
Goldsboro ..... H. Weil
Greensboro ..... Montaldo's
Greenville ..... Brody's
Kinston ..... Brody's
Mint Hill ..... McEwen & Thompson
Mt. Airy ..... Harrison's
Raleigh ..... Hudson-Belk
Wilmington ..... Wonder Dress
Wilson ..... Barshay's
Winston-Salem ..... Montaldo's

### OHIO
Akron ..... A. Polsky
Cambridge ..... Rosenburg
Canton ..... Stern & Mann
Cincinnati ..... H. & S. Pogue
Cleveland ..... The Halle Bros. Co.
Columbus ..... F. R. Lazarus
Columbus ..... Union Co.
Coshocton ..... Golden's
Dayton ..... Metropolitan Co.
Lima ..... Gregg's
Mansfield ..... Golden Russell
Mansfield ..... H. L. Reed
Marietta ..... Hanes
Portsmouth ..... Kopy Kat
Steubenville ..... The Hub
Toledo ..... La Salle & Koch
Warren ..... Rappold Co.
Youngstown ..... Fred Everth

### OKLAHOMA
Altus ..... Janet's
Oklahoma City ..... Rothschilds
Ponca City ..... Frohlich's Style Shop
Tulsa ..... Vandever's

### OREGON
Medford ..... Burelson's
Portland ..... Lipman Wolfe & Co.
Portland ..... Meier & Frank

### PENNSYLVANIA
Berwick ..... Nellie Welliver
Chester ..... Speare & Bros.
Harrisburg ..... Mary Sachs
Lancaster ..... Hager Bros.
Philadelphia ..... Blum's
Philadelphia ..... John Wanamaker
Pittsburgh ..... Kaufmann's
Reading ..... Joe L. Walters c/o Whitners
Washington ..... Caldwell
Williamsport ..... Jones

### SOUTH CAROLINA
Columbus ..... James L. Tapp
Greenville ..... James L. Tapp
Spartanburg ..... Belk Dept. Store
Spartanburg ..... Aug. W. Smith
Sumter ..... Brody Bros.

### TENNESSEE
Bristol ..... H. P. King
Chattanooga ..... Loveman's Inc.
Jackson ..... Kisbers
Kingsport ..... J. Fred Johnson
Knoxville ..... Millers
Memphis ..... J. Goldsmiths
Nashville ..... Cain-Sloan Co.
Oak Ridge ..... Loveman's Inc.

### TEXAS
Amarillo ..... White & Kirk
Big Spring ..... Swartz
Corpus Christi ..... Lichtensteins
Dallas ..... Sangers
El Paso ..... White House
Ft. Worth ..... Monnig Dry Goods
Houston ..... Foleys
Houston ..... Sakowitz
Lubbock ..... Hemphill Wells
Lubbock ..... Marcus
Marshall ..... Joe Weisman
Paris ..... Collegiate
San Antonio ..... Frost Bros.

### UTAH
Salt Lake City ..... Makoff's

### VIRGINIA
Abingdon ..... Maxines
Chase City ..... Pauline Shop
Danville ..... Johnson's
Harrisonburg ..... Joseph Ney
Newport News ..... Nachman Inc.
Norfolk ..... Smith & Welton
Petersburg ..... Rucker-Rosenstock
Portsmouth ..... The Famous
Pulaski ..... Raflo's
Richmond ..... Miller & Rhoads
Richmond ..... Thalhimer
Roanoke ..... Lazarus

### WASHINGTON
Olympia ..... M. M. Morris
Seattle ..... Frederick & Nelson
Spokane ..... Spokane Dry Goods Co.
Tacoma ..... Lou Johnson
Walla Walla ..... Gardner
Yakima ..... Lou Johnson

### WEST VIRGINIA
Charleston ..... Polans
Huntington ..... Anderson Newcombe Co.
Parkersburg ..... Broida Stone & Thomas
Wheeling ..... Hornes

### WISCONSIN
Appleton ..... H. C. Prange
Green Bay ..... H. C. Prange
Janesville ..... Hagens, Inc.
Kenosha ..... Lepp & Co.
La Crosse ..... E. B. Barron Co.
Madison ..... Harry S. Manchester
Milwaukee ..... Schuster
Milwaukee ..... Smartwear, Emma Lange
Sheboygan ..... H. C. Prange

### WYOMING
Casper ..... Kassis Dry Goods Co.
Laramie ..... Kassis Dry Goods Co.



PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN., U. S. A.




## Hair color so natural only her hairdresser knows for sure!

She happens to be pretty to begin with . . . but her beauty is more than just a happy arrangement of very lovely features. It's the excitement of **her coloring, the look of her hair,** its glorious tone and silky sheen! *This* is a *beautiful advantage* . . . and she knows it! What woman wouldn't? So she counts on Miss Clairol *always* to keep the color *fresh*, lively and completely natural-looking in *every light!* Takes only minutes!

**That's why hairdressers all over the world** recommend Miss Clairol . . . use it every time to add soft, ladylike, *lasting* color to fading hair . . . and to cover gray. They appreciate, too, the way it silkens the hair, gives it lovely, lively body. With results so sure, *why* should you wait to look younger . . . prettier . . . to feel more attractive! Try Miss Clairol yourself! Today! In wonderful new Creme Formula or Regular.




**MISS CLAIROL®** HAIR COLOR BATH®

MORE WOMEN USE MISS CLAIROL THAN ANY OTHER HAIRCOLORING

*© 1958 Clairol Incorporated, Stamford, Conn. AVAILABLE ALSO IN CANADA*



*Beautiful Hair*

# BRECK




## THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

Beautiful hair is soft, shining and easy to manage. A Breck Shampoo helps bring out the natural beauty of your hair. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. Whether at home or at your beauty shop, select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair clean, lustrous and beautiful.

*The Three Breck Shampoos are now marked with color to help you select the correct type.*

■ *Red for dry hair* ■ *Yellow for oily hair* ■ *Blue for normal hair*

Enjoy *Shirley Temple's Storybook* over the ABC-TV Network Monday, March 16th, "The Little Lame Prince"

Copyright 1959 by John H. Breck Inc.